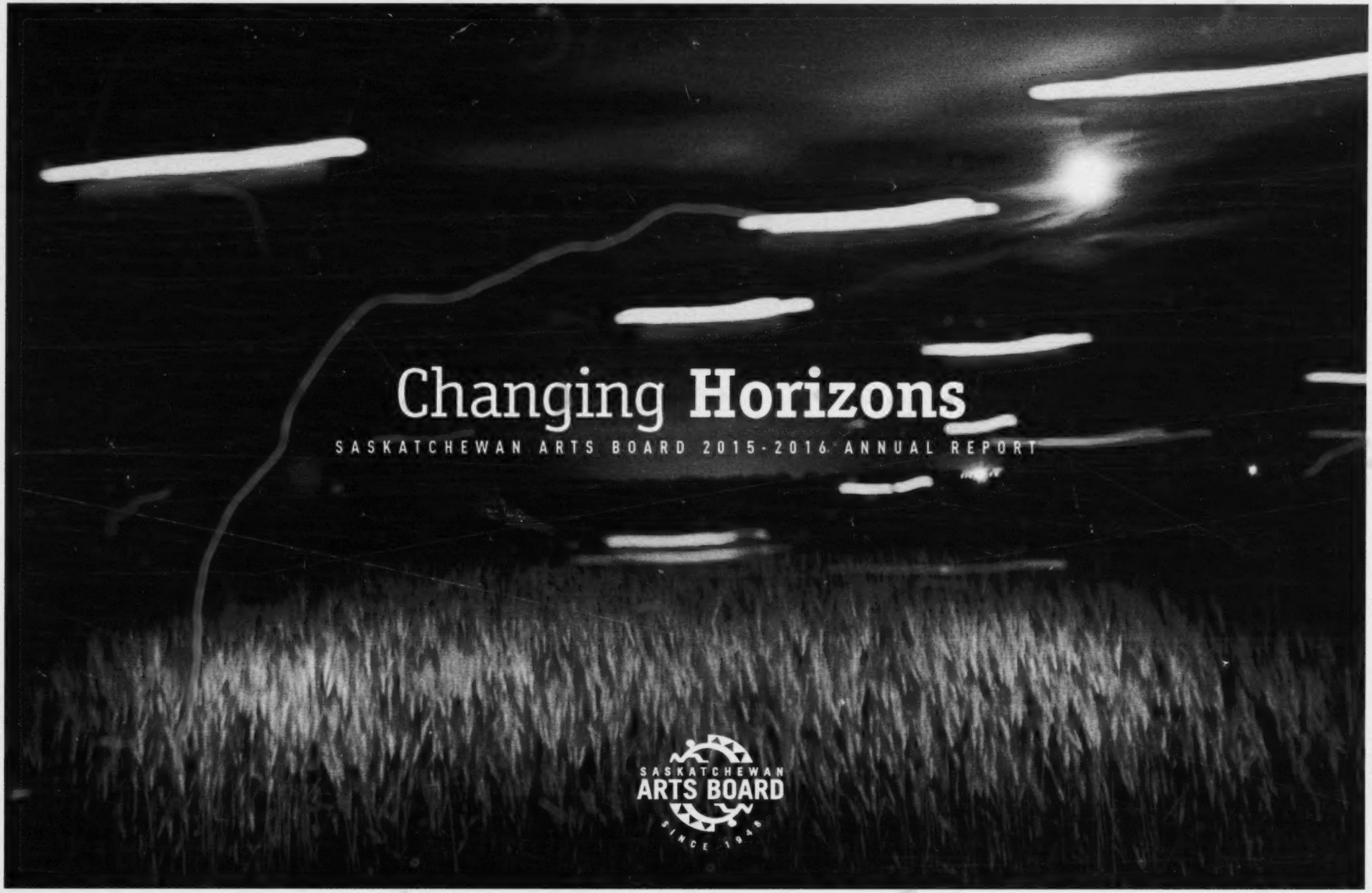

Changing **Horizons**

SASKATCHEWAN ARTS BOARD 2015-2016 ANNUAL REPORT

SASKATCHEWAN
ARTS BOARD
SINCE 1948

MISSION:

The Saskatchewan Arts Board recognizes, encourages and supports the arts to enrich community well-being, creativity, diversity and prosperity.

VISION:

A creative society where the arts, artistic expression and innovation play a dynamic role and are accessible to everyone in Saskatchewan.

VALUES:

- **Accessibility** — We are committed to providing accessible and user-friendly services for our clients.
- **Diversity** — We are committed to building an organization that reflects the ever-increasing diversity of the people of Saskatchewan and which embraces a broad scope of creativity and artistic expression through the arts.
- **Accountability** — Our policies and processes are transparent and reflect a commitment to effective stewardship for the public trust we hold.
- **Collaboration** — We recognize greater outcomes will be achieved through collaboration, partnerships and the engagement of clients, staff and stakeholders.
- **Excellence** — Our commitment to focusing on our clients and going above and beyond to support excellence in the arts.
- **Adaptability** — Our ability to think differently, innovate and continuously evolve in order to support our clients and the dynamic role of the arts within a creative society.

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Cover Image:
Gabriela Garcia-Luna
Blue Wheat, 2011
Giclée print on paper

Photo courtesy of the artist

The Saskatchewan Arts Board provides opportunities to change horizons for people across Saskatchewan. An aspiring artist's entire life can be altered by funding that allows them to attend the right training program or to work with an inspiring mentor. A first creation grant to an emerging artist can be life-affirming – allowing that person, sometimes for the first time, to see themselves as a professional artist. An award offered to a mid-career or established artist can open new vistas to them and provide access to countless new opportunities. The life of a school can be forever changed by the presence of a professional artist working directly with students. The presence of a professional arts organization can entertain and challenge a community, and it often provides resources far beyond the presentation or exhibition of art.

Letter of Transmittal

The Honourable Vaughn Solomon Schofield
Lieutenant Governor of Saskatchewan

Your Honour:

The Saskatchewan Arts Board is pleased to submit its annual report for the fiscal year April 1, 2015 to March 31, 2016.
The Saskatchewan Arts Board's financial statements are included and have been audited by the Provincial Auditor.

Respectfully submitted on behalf of the Saskatchewan Arts Board.

The Honourable Mark Docherty
Minister of Parks, Culture and Sport

Pamella Acton, Chair
Saskatchewan Arts Board

Message from the Chair

2016 was a good year for the SAB, full of change and progress.

Earlier this year, we welcomed Michael Jones in his new role as CEO of the Saskatchewan Arts Board on October 1, 2015. Michael brings a proven track record of performance and a tremendous breadth of experience steeped in the arts and culture across North America. He also brings with him the shared values of our Board of Directors and his SAB team. The Board has full confidence in Michael's leadership and in the ability of the SAB team to continue to drive success forward. Welcome, Michael.

Our Board continues to be committed to being a leader in our province in governance practices. We are keenly focused on the best practice models of performance for our Board and for our agency. Our Board is determined to see steady and continuing improvements and transformations. As part of these continued efforts, this past year we have made an assessment of risk management influencing our agency's systems and further demonstrating value and gauging outcomes.

Another important element of sound governance is Board renewal. In that regard, I am pleased to welcome five new Directors to our SAB Board: Jyotsana Custead, George Glenn, Gale Hagblom, Edie Marshall and Nadia Williamson. The SAB Board has a wealth of knowledge, experience, and education in areas of governance, finance, entrepreneurship, and artistic excellence. We look forward to their valuable contributions to our Board.

It has been a good year — indeed a pivotal year — in which the careful strategic plans our Board approved a year ago began to take shape with almost full integration at year end. The SAB will continue to take a leadership role in promoting the importance of the arts to the well-being and prosperity of the province and its residents. We have made great progress on the three goals outlined in our strategic plan. They are client-centric and responsive approach, brand awareness, and champion of the arts.

Our agency has made a concerted effort to engage our community, to make organizational changes to improve internal processes and structure, and to improve communications increasing awareness of the Saskatchewan Arts Board and its initiatives within the arts sector and throughout the province. The SAB's ability to adapt and lead on a continual basis is a major strength of our organization. With our years of experience and acquired wisdom, in this past year we have proudly taken a leadership role in cultivating a model that will advance public impact and benefit of the arts ecosystem in our province. We are also proud to be working with a wide range of dedicated caring individuals and organizations.

Our success is the community's success. With the ongoing support of our partners, volunteers, donors, clients and stakeholders, the SAB is ready for the challenges and achievements ahead in 2016-17.

Pamella Acton, Chair
Saskatchewan Arts Board

Message from the Chief Executive Officer

CHANGING HORIZONS

To me, this seems like an appropriate theme around which to discuss the work of the Saskatchewan Arts Board in 2015-16.

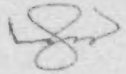
It's certainly appropriate for me. In October 2015, I moved to Saskatchewan to become the new CEO of the Arts Board. I've been treated to the spectacular new vistas of this province's horizon — endless skies, breathtaking sunsets, and clouds that speed across the skies at the will of the prairie winds.

It's also appropriate for the Arts Board. After a sometimes difficult transition year, I arrived into this position with different thoughts and ideas, shaped by my work as a funder with the Metcalf Foundation and by my collaborations with funders across the country and internationally. It's my hope, at least, that my arrival brought some new horizons to the Arts Board — fresh eyes that were unconnected with the past.

I also think that this is a time of changing horizons for the Arts Board. The recent, one-year strategic plan emphasized, among other things, an approach that was more responsive to the needs of the entire Saskatchewan arts community. We have opened up community consultation processes around a number of important program reviews, we've been getting out into to smaller communities with grantwriting workshops and experimented with virtual delivery of that type of programming, and we have placed more staff resources in the Saskatoon office.

Most importantly, I think that the Arts Board provides opportunities to change horizons for people across Saskatchewan. An aspiring artist's entire life can be altered by funding that allows them to attend the right training program or to work with an inspiring mentor. A first creation grant to an emerging artist can be life-affirming — allowing that person, sometimes for the first time, to see themselves as a professional artist. An award offered to a mid-career or established artist can open new vistas to them and provide access to countless new opportunities. The presence of a professional arts organization can entertain and challenge a community, and it often provides resources far beyond the presentation or exhibition of art. The life of a school can be forever changed by the presence of a professional artist working directly with students.

For all of these opportunities and more, I owe my thanks to the hardworking Board and staff of the Saskatchewan Arts Board. Without the dedication, skills, and commitment of all of these diverse individuals, we could never strive for any of these amazing horizons.



Michael Jones
Chief Executive Officer

The Board

Pamella Acton (chair), Gwendolyn Arthur, Jyotsana (Jo) Custead, George Glenn , Gale Hagblom, Michelle Hunter, Peggy L'Hoir, Edie Marshall, Lionel Peyachew, Nadia Williamson, Judith Yungwirth, Lorna Zatlyn (vice-chair)
Photos: Mark Greschner, Artec Photographic Design

The Staff

Top row (l to r): Sabrina Cataldo, Tracy Chudy, Aaron Clarke, Denise Dreher, Joanne Gerber, Joanna Galasso, Belinda Harrow, Karen Henders, Michael Jones (CEO), Jay Kimball, Lindsay Knight, Julia Krueger
Bottom row (l to r): Noreen Neu, Devin Pacholik, Gail Paul Armstrong, Carmelle Pretzlaw, Ward Schell, Deron Staffen
Photos: Mark Greschner, Artec Photographic Design

From generation to generation, Indigenous cultures have passed down traditional knowledge through oral traditions. The annual Sâkêwêwak Storytellers Festival celebrates storytelling in all genres. "Sâkêwêwak is a multidisciplinary arts organization. A majority of our members are not just visual artists. Some are both musicians and fashion designers, painters and performance artists, writers and photographers. The festival reflects the collective," says Adam Martin, executive director.

In its 16th year, the Sâkêwêwak Storytellers Festival coincided with a symposium: "Activism and Education through Art." It brought together Indigenous artists, curators, academics, art advocates and organizations from across Saskatchewan and Canada. The goal of the symposium was to engage the southern part of the province and Indigenous communities that surround Regina in Treaty 4. Says Martin, "Symposiums are becoming a regular thing in Saskatchewan, but more have happened in Saskatoon. This was an opportunity to bring the discussion of theory and practice to Regina."

About 700 people attended the 2016 festival and symposium, and thanks to partnerships with various organizations, it was a true community event. The First Nations University of Canada housed the symposium and many of the festival events, such as Peter Morin's *World's Largest Gluten-Free Bannock*, presented in partnership with the Dunlop Art Gallery. The Saskatchewan Writers' Guild presented spoken word events, and the Plain Red Gallery hosted the North American Indigenous Games Legacy Project exhibition. Prince Albert's Indigenous Peoples Artist Collective showed work at the Fifth Parallel Gallery, and the MacKenzie Art Gallery facilitated Christi Belcourt's keynote speech and keynote performance by JUNO Award-winner Murray Porter.

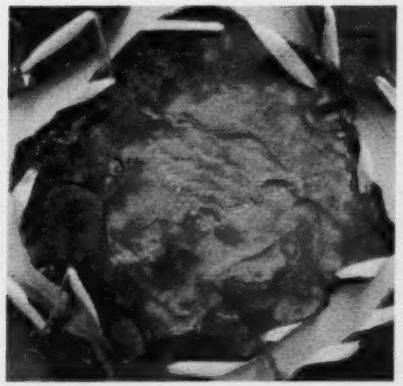
The main area of discussion was the power of Indigenous art to serve as a catalyst for social and political change. "Indigenous art is highly political. Just being born an Indigenous person — you are a political entity. It's hard to escape that, especially as an artist. There are many issues and concerns to voice an opinion on, and art is the perfect medium for that. It helps to transmit traditional knowledge and cultural understandings," says Martin.

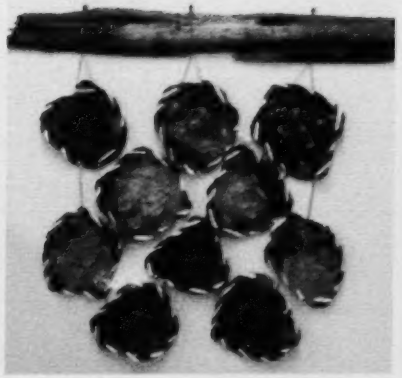
For more, visit **sakewewak.ca.**

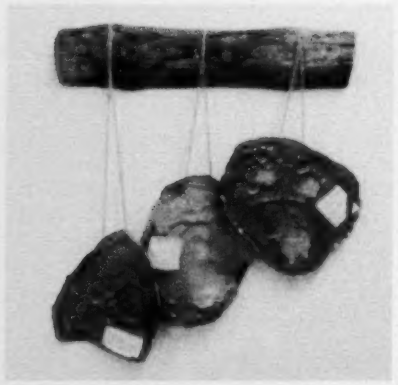
Sâkêwêwak First Nations Artists' Collective receives Annual funding from the Professional Arts Organizations Program. The program is funded by the Saskatchewan Arts Board and, under the terms of a partnership with SaskCulture Inc., the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

The art of storytelling

Sâkêwêwak executive director Adam Martin with Mary Longman's *Warrior Woman: "Stop the Silence!"*, 2014 lightbox
Photo: Bryan Schlosser/*Regina Leader-Post*







Dance steps and **soda firings**

Visual artist Ashely Marshall draws upon her family's Hungarian heritage to express her culture in a unique way — through a combination of dance and ceramics. "The idea is to capture a dance step in clay, as if it has been frozen in time. The steps are layered and appear fragmented, showing the loss or separation I feel from Hungarian culture," says Marshall.

Marshall grew up surrounded by her grandparents' culture — language, food and family traditions. For more than 20 years, she was involved in Hungarian folk dance but recently had to walk away to follow other artistic pursuits.

In summer 2014, Marshall travelled to Hungary to participate in an artist residency at the Kecskemét International Ceramic Residency. Through that experience, she came up with the dance/ceramic combination. "For me, it's a very easy hybrid for art, because they're two separate mediums, but they both had a very strong influence in my life. In this piece, there's no visual of the dance, no person doing the performative part of dance. It breaks it down to very specific elements of dance that lead you up to the performance," she says.

The ceramic works also incorporate embroidery, choreography from three dances she learned during the time she participated in Hungarian dance, floral pattern stamps, and folk song lyrics. She says the embroidery is loose because, "it's never finished. It's showing that lack of connection with my culture, the idea of not being able to fully connect because I'm second-generation Canadian. It's getting further and further away from me," she says.

Marshall received an Independent Artists grant to explore the project at the Medalta International Residency Program in Medicine Hat, Alberta, in summer 2015. She learned soda and salt ceramic firing techniques there and appreciated getting feedback on her work from other artists.

"I had never done physical movement on clay before. I definitely want to explore it more and take part in another residency," she says. "Getting the support from the Arts Board was amazing and extremely helpful. It's great that they give this opportunity to artists."

Above left: Ashely Marshall
***Magyarbodi* (detail), 2015**
Ceramic, soda fired, ribbon, ceramic decals, embroidery

Above middle: Ashely Marshall
***Magyarbodi*, 2015**
Ceramic, soda fired, ribbon, ceramic decals, embroidery

Above right: Ashely Marshall
***Kalocsai*, 2015**
Ceramic, soda fired, ribbon, ceramic decals, found wood, fabric, embroidery

Photos courtesy of the artist

Partnering across continents

A geographically unlikely partnership between Saskatoon's AKA artist-run and Vienna's Galerie Schleifmühlgasse 12-14 has resulted in two art exhibitions, one in each locale.

AKA's Tarin Hughes curated the first one, *To space to place*, which showed in Vienna in spring 2015. The exhibition featured artists who consider metaphorical and physical spaces in their practices. "What I tried to focus on was geography and thinking about how the land impacted the artist," she says. Amalie Atkins and Mindy Yan Miller from Saskatoon were showcased alongside other Canadian Prairie artists and Viennese artists.

Yan Miller received a Culture on the Go Travel Grant to attend the opening in Vienna. "It was important to be there during the installation, because I really respond to materials and space," she says.

The gallery's architecture influenced how she presented her work. Rather than hanging the cowhide pieces on walls, she slung them over railings on the second floor. "I caught people touching it. They didn't believe it was really cowhide, because from far away, it looks like an abstract painting," she laughs. Yan Miller appreciated the opportunity to create dialogue with Austrian artists and connect with curators, which could create future international opportunities.

The second exhibition, *Periphere Einflüsse (Peripheral Influence)* was curated by Austrian Denise Parizek and takes place in Saskatoon in spring 2016 at AKA artist-run and the Kenderdine Art Gallery. Saskatchewan artists featured alongside Austrian artists are Joi T. Arcand, Heather Benning, Zachari Logan, Clint Neufeld and Laura St. Pierre. "It is really exciting for us to be able to showcase the diversity of work and practices and provide as many opportunities for artists as possible," says Hughes.

At both exhibitions, artists were paid rates according to the CARFAC schedule. As an artist-run centre, AKA pays artists at or, when possible, above CARFAC rates, an unusual practice in Austria, where artists work on a more ad hoc basis. Hughes says that including this model in the exchange was an important way to promote payment of artists both nationally and internationally. "I think it was a really positive thing to talk about – viewing artists as professionals. Artists should be paid to show there is a direct value to their practice and their work," she says.

For more on AKA, visit **akaartistrun.com**.

AKA artist-run receives Multi-Year funding from the Professional Arts Organizations Program. The program is funded by the Saskatchewan Arts Board and, under the terms of a partnership with SaskCulture Inc., the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Above: Amalie Atkins
***The Braid Harvesters* (film still) (detail), 2013**
Super 16 mm film transferred onto DVD 16:9
Photo courtesy of the artist

Minister of Parks, Culture and Sport Mark Docherty has Lionel Peyachew's *The Hockey Player* prominently displayed in his Legislative Building office. He says the piece, rented from the Arts Board's Permanent Collection, is a real conversation starter. "Every single visitor who comes into the office notices the art and they tell me what they see. It's always a different interpretation from the previous person. And isn't that what meaningful art is about?"

Art rental clients include government departments, agencies, crown corporations, boards, commissions and the corporate sector, as well as non-profit organizations and institutions across Saskatchewan.

The Permanent Collection has a loan program that lends pieces of art to museums, galleries, institutions and special partners across the province and country.

Sâkêwêwak recently had *Warrior Woman: "Stop the Silence!"*, an oversized lightbox piece by Mary Longman, in its front window located on one of Regina's busiest streets. "It was very important for me to have an established professional artist showing in our space," says Adam Martin, director. "It's the perfect spot for it, too. It's given us lots of attention."

A major partner in the Arts Board's loan program is the Organization of Saskatchewan Arts Councils (OSAC), which brings art exhibitions to rural communities through a program called Arts on the Move. Starting this summer, OSAC is touring *There's an Artist in the Garden*, a show from the Permanent Collection that explores botany.

Nicole Thiessen, co-executive director of Station Arts Centre in Rosthern, says the touring exhibitions are incredibly valuable. "We are able to expose our community to such a fantastic variety of professional artists. Teachers at our schools and those from surrounding communities have really enjoyed bringing their classes in for exhibit tours, because these shows create great discussions about artists, their work, and how we as viewers relate to the work."

Docherty agrees. "I think art is an opportunity to start a conversation, an opportunity to stop and reflect and also appreciate. I would encourage anyone who is looking for art to contact the Arts Board."

The Permanent Collection includes over 3,000 works of more than 600 artists, and represents the work of Saskatchewan artists over the past six decades.

Art inspires conversation

Minister of Parks, Culture and Sport Mark Docherty with Lionel Peyachew's *The Hockey Player*, 1998, oil on canvas
Photo: Mark Greschner, Artec Photographic Design

A musical **ambassador**

North Battleford musician Cole Knutson has mastered not one, but two instruments by the age of 19. Knutson started playing piano at age 12 and saxophone at 13 and is now in his second year of a saxophone performance degree at the University of Manitoba.

Maintaining a professional calibre on two instruments is tricky, leading to a gruelling schedule. After attending classes, practicing, playing in 10-20 ensembles, performing, and doing homework, he gets about four hours of sleep a night.

In 2015, he was lead saxophonist for the National Youth Band of Canada. At national events, Saskatchewan is often underrepresented, leaving Knutson to serve as an ambassador. "I tell them that we have great teachers and such a rich sense of culture. Art is so well-supported here that it's hard not to flourish as long as you work hard at your instrument," he says.

He is also one of very few Métis musicians in the classical music community. "Everywhere I go, and especially internationally, I tell everyone what it means to be Métis, what our identity and cultural practices are. I try to bring honour to my heritage."

Knutson landed a coveted spot in the World Association for Symphonic Bands and Ensembles Youth Wind Orchestra in 2015, one of only two Canadians chosen to participate. He was also selected as the co-principal saxophonist. An Indigenous Pathways Initiative grant made it possible for him to travel to California to participate. The opportunity has opened doors for him internationally, leading to plans for a European tour with another classical musician in 2017.

For Knutson, though, it all comes back to Saskatchewan. For the past two summers, he has returned, inviting friends from around the world to join him. They tour communities around the province, such as North Battleford, Unity and Kenaston. "We present refined classical music to audiences that don't get to hear it live very often," he says. "I would like to make a life for myself in Saskatchewan. I want to bring back the knowledge I've acquired and continue to educate people in smaller communities about classical music."

Cole Knutson Photo: Lexi Sarenco

Drumming up pride

As a French-language school in rural Saskatchewan, École Notre-Dame-des-Vertus in Zenon Park faces some unique challenges, particularly when it comes to arts education. "It's hard to get resources like books or music in French, and if we can find them, they're quite a bit more expensive," says school principal Monica Ferré. "We're far from the city, so we have quite a distance to travel if we want to expose the students to concerts and plays."

A GénieArts grant provided a unique opportunity to bring a professional Canadian Francophone musician, marijosée, to the community. Given students' diverse ethnic backgrounds and ages, the artist focused on percussion from cultures around the world. "Drumming and percussion is something that the younger students enjoy, and it also inspired the older ones," Ferré says.

The students were so engaged that even -40ºC weather couldn't keep them away. "The buses don't run in that weather, but most of the students came to school anyway because they didn't want to miss doing the project with her," says Ferré. During the project, she saw fewer students in the principal's office for disciplinary reasons. "I also noticed a pride in what they were doing. Even students who weren't that interested in music thought it was cool. It was a unifying activity. The older kids were helping the little ones and encouraging them."

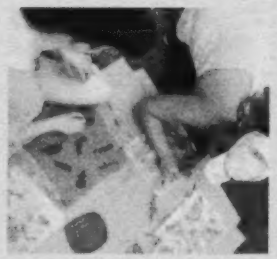
The students fabricated their own percussive instruments, like rainmakers, spoons, sandpaper blocks, and drums made out of garbage cans. The project culminated in a concert that attracted a wide audience from neighbouring communities such as Arborfield, Tisdale, Carrot River and Nipawin.

"It was wonderful. I knew the students had a lot of talent, but when you saw them up there on the stage, they were so proud and happy," Ferré says. "For the students to rub shoulders with someone of marijosée's status was good, too. She was down to earth and positive with them, and their self-esteem skyrocketed."

She says that the Arts Board grant made a huge impact on the small rural school. "These are the kinds of projects that the students will remember for the rest of their lives."

GénieArts is a component of ArtsSmarts Saskatchewan, offered through a partnership among the Saskatchewan Arts Board, SaskCulture Inc., and the Ministry of Education. Funding is provided by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education.

Francophone musician marijosée helped students in Zenon Park tap into a love of percussion.
Photos courtesy of École Notre-Dame-des-Vertus



At summer camp, kids typically enjoy activities such as canoeing, hiking, bonfires and craft time. In 2015, Lumsden Beach Camp (LBC) made a small change with a big impact – switching "craft time" to "art time."

"We moved from product to process. It became less about the end result and more about interacting with different things in different ways," says summer camp co-director Cam Fraser. "The shift in language – changing 'crafts' to 'art' – expanded the kids' understanding of their own capacity to create. They were able to see art as something present, alive and conceptual."

Through a Creative Partnerships grant, LBC worked with artists Terri Fidelak and Laura Hale (or Foxtail and Brambles, as they were known) to weave engagement in the arts throughout camp operations. The artists gave the children the freedom follow their own inquiry processes. The change engaged campers who previously found craft time tedious and gave those with ADHD or short attention spans the opportunity to go at their own pace.

Fidelak says, "I was surprised by some of them, especially the boys who claimed not to like art, and then who ended up making really lovely pieces during our time together. I loved the campers' ability to take what I had presented as a base idea and make it their own creative expression."

This was the first time LBC had significantly engaged in the arts, aside from its specific Music, Art, and Drama Camp Session, and the response was overwhelmingly positive. "Many campers had never been exposed to professional artists before, and this was named on many family surveys as a real treat," Fraser says.

"I found most of the kids very open, trusting and quick to connect with me right away," says Hale. "There were a lot of questions and interest in my own art practice and a lot of kids sharing about how much they liked art, or wanted to be an artist when they grew up."

Fidelak adds that her personal art practice has benefitted directly from the residency. "I found the land deeply inspiring and began a brand new branch of creative output based entirely on the ideas of friendship and connection to place."

For more on Lumsden Beach camp, visit **lumsdenbeachcamp.com.**

Creative Partnerships is a joint initiative of the Saskatchewan Arts Board and SaskCulture Inc., using funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

From product to process

Campers participate in art time at Lumsden Beach Camp (LBC).
Photo courtesy of LBC

Sharing, healing and growing through art

Incorporating Indigenous arts activities into the curriculum is helping students at Eagle's Nest Youth Ranch in Prince Albert not only learn, but also regulate their behaviour. The alternative school serves youth who cannot attend public school because of emotional, behavioural and/or cognitive challenges. Almost 90 per cent of students are First Nations.

The school received a TreatySmarts grant to have artists work with students on a variety of projects reflecting the concept that "We Are All Treaty People." Michele McFarlen guided the youth in making a series of clay pieces. Doug Allen helped them design and create objects such as arrowheads, birch bark baskets, quill earrings and turtle shell shakers. Elders worked alongside the artists to share the traditional Indigenous teachings behind the artwork.

Principal Mel Kelley says the projects created a connection between the artists and students, particularly for at-risk youth. "I saw students open up with artists and tell stories of their family and communities. Students were able to share, heal and grow as a learning community within the classroom setting."

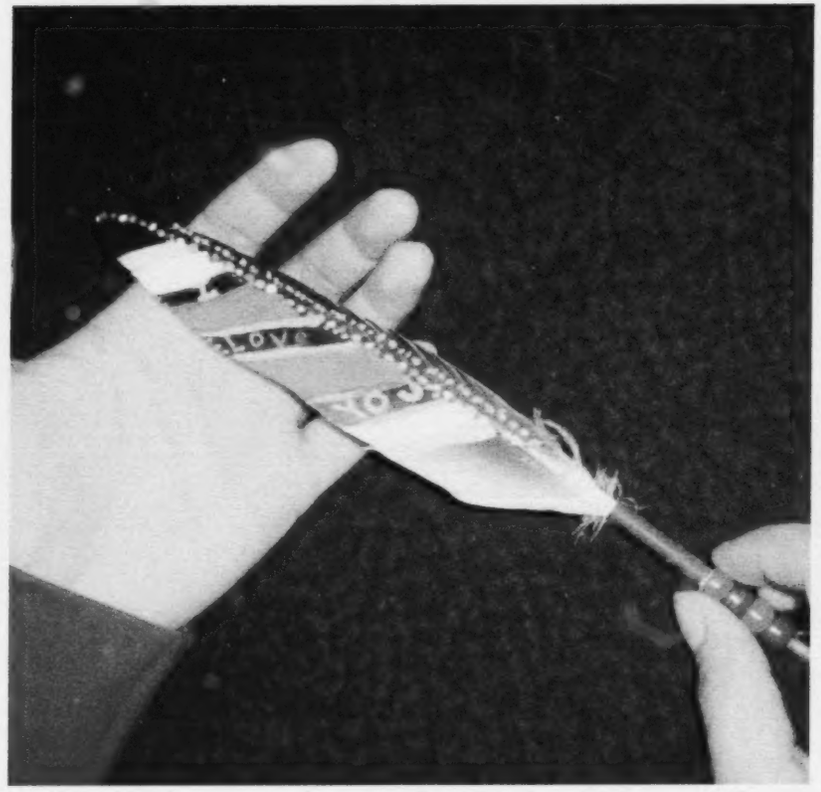
The art-making process also created teachable moments. "A student was upset with another student for copying his idea. We were able to discuss the importance of sharing ideas, communicating feelings with words and helping the other student to complete the art project," says Kelley.

It also impacted students' behaviour. Ashley, a Grade 9 student, says, "I have learned that patience is key in order to have a piece of artwork that I will enjoy." Brett, in Grade 3, says, "I felt calm doing this project. My mind is relaxed and I can think."

At the end of the project, the youth gathered at Fort Carleton to participate in a historical re-enactment of the signing of Treaty Six. Storykeeper Tyrone Tootoosis spoke with them about the First Nations connection with Mother Earth.

Kelley says, "At the treaty celebration, students were able to answer questions about their treaty history. They were able to be hands-on with blankets, flint and various materials from the days of the treaties. It was amazing since these are boys and girls who often do not speak up or contribute to school activities."

For more, visit **enyr.ca.**



TreatySmarts is a component of ArtsSmarts Saskatchewan, offered through a partnership among the Saskatchewan Arts Board, SaskCulture Inc., and the Ministry of Education. Funding is provided by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education.

Above: A piece of art created by a student at Eagle's Nest Youth Ranch (ENYR).
Photo courtesy of ENYR

Unique, **wearable art**

Saskatoon art jeweller Mary Lynn Podiluk uses a unique mix of resin, precious metals, gemstones and linguistics to make work that speaks to wearers and viewers.

Before taking jewellery design and metalsmithing at NSCAD University, Podiluk studied linguistics at the University of Saskatchewan. "I'm inspired by different languages and linguistic anatomy. Sometimes it's more literal, other times more subtle," she says.

During the process of jewellery-making, she has taken hollow castings of her tongue as well as impressions of her mouth while making certain sounds. She turns to nature, incorporating organic forms that look like they could emit sound, and also creates texture in her pieces by stamping letters into metal.

Podiluk is best known for pushing the boundaries of resin. She casts it using hand-made silicone forms and has discovered ways to suspend resin within metal, creating a stained glass effect. She embeds threads and fibres into the resin to create interest. "I love the potential of resin. I can create sculptural, wearable jewellery that doesn't have the burden of weight that metal and glass have," she says.

Podiluk recently received an Independent Artists grant from the Saskatchewan Arts Board to prepare for an exhibition at the Saskatchewan Craft Council's Affinity Gallery in Saskatoon, which will take place November 24, 2016 to January 7, 2017. The show features two other jewellers, Jenny-Lyn Fife and Joan Thomson, and is curated by Podiluk's former NSCAD professor Tom Ferrero. It is one of Podiluk's first major exhibitions of one-of-a-kind works in Saskatchewan and will feature both sculptural and wearable art.

She says the exhibition will help raise awareness about the growing art jewellery scene in Saskatchewan, as it showcases the diversity and skill involved in jewellery design and promotes jewellery as an art form rather than just something beautiful to wear. "Art jewellery emphasizes experimentation, expression and innovation. It can be exhibited in a gallery space and appreciated as a piece of art and can also be worn, taking it outside the bounds of the gallery space," Podiluk says.

For more on Mary Lynn Podiluk, visit **marylynnpodiluk.com**.

Above left: Mary Lynn Podiluk
***Voices* (brooch), 2015**
sterling silver, dyed resin, thread, steel
Photo courtesy of the artist

Above centre: Mary Lynn Podiluk's neckpiece, *Acrolect*, 2012, on model Cydney Forbes
gold-plated brass, dyed resin, bronze-wound steel wire, copper, magnets
Photo: Alan Yuen

Above right: Mary Lynn Podiluk in her studio
Photo: Mike Podiluk

Young artist program
Photo: Jesse Ens

Station Arts Centre's president, Cameron Nicolle, summed up the centre beautifully at its 2015 annual general meeting: "It is a place for our community to gather and meet their neighbours. A place for art classes and yoga, community meetings and discussions. But it is also a place where we can be transported away, by music or theatre, into worlds far beyond our own community."

The cultural hub was established in 1990, in response to a dream to save Rosthern's CN railway station, built in 1902. Pieces of its history are still visible today: a stroll to the back platform reveals the station's caboose and a view of the long stretch of active railroad tracks. The centre also boasts a 160-seat theatre, an art gallery and a tea room.

More than 20,000 people from across the province frequent Station Arts Centre each year, for art shows, summer theatre productions, concerts and other programming.

"We focus on welcoming and engaging youth and young families, because we recognize the need for the next generation of arts enthusiasts," says Nicole Thiessen, co-executive director.

New initiatives include a concert series for families, a youth theatre series, and a wide variety of workshops and classes that offer hands-on art experiences. The organization also partners with local schools, providing programming off-site and inviting classrooms to the centre. "We see the importance of making kids feel they can take ownership of the station. If they feel comfortable here, they bring in their parents," Thiessen says.

Many people in Rosthern and surrounding communities consider Station Arts Centre to be a perfect "date night." Says Thiessen, "We offer big city entertainment in the comfort of a rural setting. The shows we bring here are often performed in larger centers for a lot more money. And because it's an intimate setting, you can always meet the performers afterward."

For more, visit **stationarts.com.**

Station Arts Centre receives Multi-Year funding from the Professional Arts Organizations Program.

Big city entertainment in a rural setting

Station Arts Centre train platform
Photo: Rod Andrews

Combining internal and external worlds

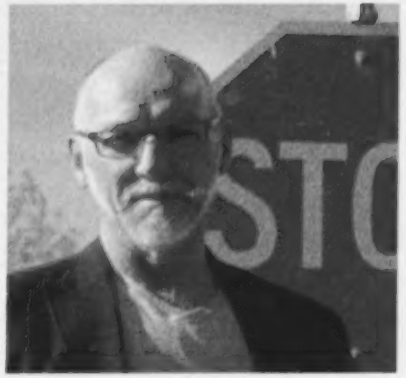
Regina poet Gerald Hill spent 100 days in Europe last year, travelling through Portugal, Andalusia and northern Morocco. As an artist who draws inspiration from his surroundings, he wrote daily notebook entries filled with observations about each location. "Every place offers its own set of attractions. I wrote about things that catch my attention – sounds, smells, any kind of sensory material – and anything I excavated out of my own head at the same time," he says.

With the help of an Independent Artists grant, Hill is translating these free-style prose entries into a manuscript of compact poems, *Occasional Cities*. Several dozen poems are grouped in four sections around the styles or "tones" of four other writers – Fernando Pessoa, José Saramago, Federico García Lorca and Jorge Luis Borges. "These are writers who, even if they weren't exactly in the same locations as I was, were responding to the same cultural and physical realities," he says. "Sometimes I can riff off their language as a way of activating my own." He notes that the sea, with its own tones and never far away, was the fifth "writer" featured in his work.

Hill, who also serves as Saskatchewan's Poet Laureate, describes his writing process as, "a matter of paying attention wherever I am, whether it's in a coffee shop, on a bench, on a bus, or in my own work area at home. I just sit and try to be open to the external world and whatever internal worlds I have going on – my memories, my mood. And then I try to bring those two worlds together in the language," he says. "My belief is that in these moments of attentiveness, the world can be seen and/or created in new ways. I am reading and writing who and where I am."

He says receiving the Arts Board grant was validating and encouraging. "Once you're given the grant, you have to do the work! It's a strong motivation to keep at it." He expects that *Occasional Cities* will be completed by the end of the year.

For more on Gerald Hill, visit **geraldhill.ca**.



Gerald Hill Photo: Mark Anderson

The Saskatchewan Poet Laureate program is a partnership between the Saskatchewan Arts Board and the Saskatchewan Writers' Guild, under the patronage of the Lieutenant Governor of Saskatchewan, and in collaboration with SaskCulture Inc., through funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Retreat inspires young writers

For ten years, Creating in the Qu'Appelle has inspired young people to pick up their pens, keyboards or touch screens and write creatively. The two-and-a-half-day retreat just outside Regina attracts high school students from around the province, including Meath Park (north of Prince Albert), Eastend, Grenfell and Wadena.

Heather Winter, teacher at Lumsden High School, says it fills a niche, celebrates students' talents and creates a sense of community. "They're able to tap into a voice that perhaps they didn't feel comfortable sharing in their own school environments. They see that there are so many students like them who are interested in writing and reading."

The retreat brings in four to five professional writers from Saskatchewan and beyond to mentor about 40 students in small groups. Students have the opportunity to sign up for one-on-one meetings with each author to discuss a work-in-progress, finished piece or just writing in general. Some of the authors featured in 2015, along with mainstays Chris Fisher and Jennifer Still, were Edward Willett, Evie Ruddy and Saskatchewan Poet Laureate Gerald Hill.

The authors also provide teachers with tools to integrate the creative writing process into the traditional English language arts curriculum. "When we return to the classroom, we can continue to use the tricks of the trade that are given to us, and we also have contacts that we can rely on," says Winter.

The highlight of the event is open-mic night, where students and teachers share a piece of writing with the community. Former participants show up to cheer on younger students and reconnect with their mentors. "Students who tend to be more introverted come out of their shells when given the opportunity to surround themselves with like-minded individuals," says Winter.

The open-mic night ends in a sing-along, led by Saskatchewan musicians such as Jack Semple, Little Miss Higgins or AndersonBurko. "Writing and the love of music often go hand and hand, so it's nice to combine the two," Winter says.

The sense of community developed at the retreat means that many participants come back each year. "They say it's what they're going to miss the most of their high school experience," says Winter.

Creating in the Qu'Appelle receives funds from ArtsSmarts Saskatchewan, which is offered through a partnership among the Saskatchewan Arts Board, SaskCulture Inc., and the Ministry of Education. Funding is provided by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education.

Poet Jennifer Still leads a workshop at Creating in the Qu'Appelle.
Photo courtesy of Creating in the Qu'Appelle

Margaret Trudeau greets her fans

The Word On The Street's opening ceremonies

Booksellers at The Word On The Street's opening ceremonies

Photos: Pat Covello

More than 6,000 visitors, 40 presentations, 150 volunteers, and $15,000 in book sales: this was all in a day's work for the 2015 The Word On The Street Festival in Saskatoon.

The free public festival celebrates the written word through an outdoor fair that includes readings, presentations, discussions, workshops and entertainment. The event has been taking place annually across Canada since 1994, with Saskatoon jumping on board in 2011.

The Saskatoon organization emerged from a collaboration among local authors, publishers and literacy organizations who saw a need for such an event. Home to some of the most recognized and established writers in Canada, the city's literary community boasts five Governor General's Awards, a Griffin Poetry Prize, a Man-Booker Prize and numerous other national and provincial honours.

"Saskatoon has a wealth of literary talent. Now, it has a literary festival to match that talent," says internationally renowned author, Yann Martel.

"Our festival has a regional flavour, with the majority of authors and literary performers residing in Saskatchewan," says Mary Jane Covello, executive director of The Word On The Street Saskatoon. "We also strive to represent Saskatchewan's cultural and regional diversity."

In 2015, the Office of the Treaty Commissioner presented the Many Nations Dance Troupe, representing First Nations communities across the province, at the festival's opening ceremonies. There was an authentic storytelling tipi set up in Literacy Lane, the family activity area.

The festival also supports local literacy organizations, giving them free exhibitor space to promote their programs, attract new tutors and volunteers, and fundraise. Six national literary figures headlined this year, with many drawing "standing room only" crowds. These included bestselling author and memoirist Margaret Trudeau, Food Network star Chef Michael Smith, and author and CBC host Wab Kinew.

The line-up to have a book signed by Trudeau was three hours long. "She brought tears to the eyes of many of her fans as she hugged them all and listened to each of their stories with much patience and kindness," Covello says.

The 2016 festival will be held on September 18. For more on The Word On The Street, visit **thewordonthestreet.ca.**

The Word On The Street Saskatoon receives Annual funding from the SaskFestivals program, which is administered by the Saskatchewan Arts Board through a partnership with SaskCulture Inc., and funded in part by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Celebrating a wealth of literary talent

A participant in Literacy Lane, the family activity area at The Word On The Street Festival
Photo: Pat Covello

Saskatchewan's **arts ecology**

Theories about "creative economies" and "creative cities" suggest that the work of artists is an integral part of thriving 21st-century economies and communities, and that artists are central to the identity, health and well-being of communities and individuals.

However, little is known about how artists work on a daily basis, the kinds of connections they need to realize their work, their role in the larger economy and how they are integrated into the community.

The Saskatchewan Partnership for Arts Research (SPAR) was formed in 2012 by the Saskatchewan Arts Alliance, the Saskatchewan Arts Board, SaskCulture and the University of Regina to develop a common base of research about the provincial arts ecosystem. The ultimate goal is to gather data that will inform policies and programs to strengthen the arts community and the cultural and economic fabric of the province.

Some of the findings weren't a surprise, such as the low income of artists. "But it documented the reality in black and white. That is going to motivate a much deeper discussion about how that has to change," says SPAR director Mary Blackstone.

The Saskatchewan Arts Board featured prominently in lists of important connections and support mechanisms for artists' ongoing practice and evolution. Approximately 25 per cent of artists reported receiving grants from the Arts Board in the last two years.

The research began with surveys and progressed to focus groups and interviews. Few newcomer artists responded to the survey, so a focus group was held to understand their challenges. "Saskatchewan is a highly networked arts ecosystem, and unless you have some good contacts, it's very hard to break in," says Blackstone.

"We learned about the challenges that newcomer artists had in having their work recognized – their experience is not necessarily accepted as valid or having sufficient merit."

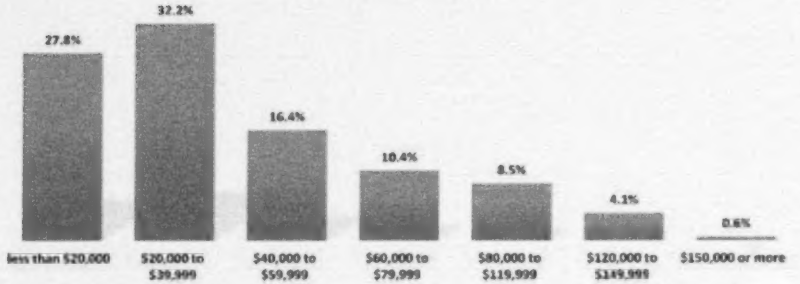
SPAR received funding from the Social Sciences and Humanities Research Council in 2013 for its four-year research project. It is now pursuing partnerships and additional funding for a Prairie Partnership for Arts Research that would examine the arts ecology across Saskatchewan, Alberta and Manitoba.

"The Canada Council for the Arts and Canadian Heritage are looking at what we're doing as a template for what could be done across the country and for gathering data on the arts on an annual basis," says Blackstone.

For more, visit **www2.uregina.ca/spar.**

On average over the past 2 years, approximately what was your gross personal income from your art practice? (n=325)
SPAR Artist Survey Respondents, 2014

Including your income from all sources, please estimate your overall gross income (including any government entitlements or assistance), before deductions or taxes, in 2013. (n=317)
SPAR Artist Survey Respondents, 2014



Artists' Incomes (SPAR Survey of Saskatchewan Artists 2014)

Incomes from Creative Work:
96.8% (n=334) received income from creative work.
42.5% (n=138) earned under $5,000/yr.
Less than 10% (n=30) earned more than $40,000/yr.

Incomes from All Sources:
60% earned less than $40,000/year

Data was gathered for the project, *Understanding the Arts Ecology of Saskatchewan*, which was funded by the Social Sciences and Humanities Research Council of Canada and the SPAR partners (Saskatchewan Arts Alliance, Saskatchewan Arts Board, SaskCulture, and the University of Regina.)

Happy Ness

When the Ness Creek Music Festival began 25 years ago, it presented 7 bands to an audience of 150. Today, there are more than 100 activities and performances happening across the festival and 4,500 audience members, including 500 volunteers.

One thing that hasn't changed is the festival's community feel. "With 150 people, we knew everyone, but you still feel that sense of community when there's 4,500 people there. People care about the festival, they care about each other and they respect the land," says Kerri Fischer, finance, funding and programming manager.

Audience feedback shows how special the festival is. One member says, "I feel free to open up and I grow a little each time I'm there. I come home a better person." Another says that it's "a place where we can relax and breathe and enjoy the small things, the important things."

Fisher says the chill vibe has a lot to do with the location, just outside of Big River. "Taking people out of the city and into the forest, a calmness sets in. We're in the middle of nowhere, so you learn to live without power and cell phones. It forces people to meet their neighbours and make friends."

The festival caps its attendance to keep its environmental footprint at a minimum. Diligent volunteers sort through every bag of waste and separate compost and recyclables, diverting more than 300 bags from the landfill each year.

In 2015, Ness Creek represented Saskatchewan as a finalist for Event of the Year at the Canadian Tourism Awards. "Lots of little towns have their own events, but the audience is 80 per cent local and 20 per cent tourists. Ness Creek is the opposite," Fischer says.

The festival celebrated its silver anniversary with roaming musicians, fabric installations and a songwriting competition. But the *pièce de résistance* was a flash mob choreographed to the first song of the festival. "It was the worst weather we've ever had in 25 years, but once they heard the music starting, everyone was dancing in the rain and mud," says Fischer.

For more, visit **nesscreekmusicfestival.com.**

Ness Creek Music Festival receives Multi-Year funding from the SaskFestivals program, which is administered by the Arts Board through a partnership with SaskCulture Inc., and funded in part by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Above left: Mainstage crowd
Photo: David Venne

Above centre: Cultural Connections activities
Photo: Susan Kalapaca

Above right: Kids' activities
Photo: David Venne

The Movable Feast performance at the Cathedral Village Arts Festival

Joey Tremblay, artistic director of Curtain Razors

Photos: Carey Shaw

Curtain Razors has been a mainstay of alternative theatre in Regina for more than 25 years and is often considered synonymous with co-founder and artistic director Michele Sereda. Devastated by the tragedy of her untimely passing in February 2015, many members of the arts community were concerned about the future of Curtain Razors.

Renowned actor, director and playwright Joey Tremblay was appointed to succeed Sereda and tasked with building on the foundations of Curtain Razors' original mandate and launching it into its next phase of operations.

In May 2015, the company paid homage to Sereda with *The Moveable Feast: Picnic Concert and Parade* at the Cathedral Village Arts Festival. The collaboration – involving more than 100 Regina musicians, dancers, actors, circus artists, athletes and performers – also signalled the beginning of an invigorated Curtain Razors. "We were trying to make the transition with grace," Tremblay says. "In order to survive, the company needed to have a rebirth and move forward with a new vision, but we wanted to respect the past and Michele's memory and legacy."

Over the past year, Tremblay has moved Curtain Razors from a presenting company – mostly work from outside Saskatchewan – to a creation-based one focused on developing local work. The new tagline, "Live. Here. Now." reflects the paradigm shift and addresses some of the gaps Tremblay had noticed in the community.

"There's a real lack of confidence here for playwrights and makers of theatre. We're really good at taking scripts from elsewhere and remounting them. Audiences get disengaged from that kind of work eventually," he says. "I believe great art comes from a local place and amazing things can happen from here."
The long-term goal is for Curtain Razors to create a body of work that can measure up to any new work in the Canadian market.

Tremblay is creating a programming rhythm where work is developed over a longer period of time and is presented at various stages of development. "In new work creation, there's a tendency to rush it to product. I'm trying to let the work evolve. We're going toward process before product," he says.

For more, visit **curtainrazors.com.**

Curtain Razors receives Multi-Year funding from the Professional Arts Organizations Program.

Opening a new curtain

Joey Tremblay entertains the crowd as part of *The Movable Feast* performance at the 2015 Cathedral Village Arts Festival.
Photo: Carey Shaw

Texture, colour and song

Right: Spencer McKnight
Photo: Heather Fritz

Below: McNight performs at the Gordon Wallis Opera Competition.
Photo: Stephen Nicholson

Saskatoon tenor Spencer McKnight started listening to classical music at the age of 14 and was inspired to start singing it when he was 17. "It spoke to me more than any other music. I can have an emotional connection with the different textures you can get from classical music that you can't get from other music," he says.

Since then, he has expanded his repertoire to include art song, opera, and oratorio. For the past two years, he has sung the tenor solo in Handel's *Messiah* with the Saskatoon Symphony Orchestra and will be singing it again this season. "The *Messiah* really fits my voice well; and I've had a lot of fun working on it each year, putting in new ornaments. It's amazing how much life you can breathe into a 250-year-old piece of music with a dedicated group of musicians and singers," he says. McKnight will also be performing with the symphony as a soloist for two other concerts.

In addition to his symphony gigs and voice lessons, McKnight participates in vocal competitions, which can result in performance opportunities and cash prizes, but most importantly, an opportunity to perform in front of judges and network with them. The high point of his career so far was receiving the Jan Simmons Award for Art Song Performance at the 2013 National Music Festival in Waterloo, Ontario. This year, he plans to try and compete at the National Music Festival again and explore competition opportunities in the United States.

He recently received an Independent Artists grant from the Arts Board to fund monthly travel to Toronto for extensive voice lessons with his teacher, Mark Daboll. "It's keeping my technique in check and helping improve it," McKnight says. "Mark has really opened my voice up and brought in a lot of colours that I can now use. It's hard sometimes to know how to access certain parts of your voice, and it's great when you find a good fit with a teacher to really help you explore all your voice has to offer."

Building audiences in rural Saskatchewan

On the heels of its successful provincial tour of *A Closer Walk with Patsy Cline*, the Globe Theatre took its production of *Ring of Fire: The Music of Johnny Cash* to 14 communities across Saskatchewan. The musical opened at the Casino Regina Show Lounge in June 2015, went on to run for three weeks in August at Persephone Theatre in Saskatoon, and then toured 12 smaller communities in February and March 2016. Culture on the Go funding meant that the Globe Theatre could offer the show to every venue for a fee of 50% of their gross box office revenues.

Rural communities were thrilled to be able to experience big-city-calibre performances at home, and tickets sold quickly. In Kindersley, the show sold out two weeks in advance. In Shaunavon, it sold out within a couple of days. Local economies saw a boost through hotel bookings and restaurant meals. And audiences raved about the show months after it left town.

Delwyn Luedke of Equinox Theatre in Outlook says, "The production encouraged people who had not been to theatre productions to attend, and now they share in the excitement of live theatre." It also inspired the local theatre to explore new possibilities. "After seeing the type of equipment used in this production, our theatre group is looking at purchasing more equipment for our theatre. The crew took the time to show us how it works, the benefits it would provide, and how it would enhance our future productions," he says.

"The provincial tour raised the profile of the work of Saskatchewan arts organizations and the capacity of smaller communities to successfully present and profit from showcasing a major theatre production," says Ruth Smillie, artistic director and CEO of the Globe Theatre. "It also demonstrated the value of Culture on the Go funding in ensuring that people in underserved communities are able to engage in the arts."

For the fall of 2016, the Globe is planning another provincial tour, this time of its production, *Million Dollar Quartet*.

For more on the Globe Theatre, visit **globetheatrelive.com**.

Culture on the Go is funded by the Government of Saskatchewan through an agreement with the Ministry of Parks, Culture and Sport.

Above left: Timothy E. Brummund and Devra Straker in *Ring of Fire*

Above right: Ben Redant, Christo Graham, Fraser Elsdon and Devra Straker in the Globe Theatre production, *Ring of Fire*
Photos: Danielle Tocker Photography

Photos: Gerry Ruecker

Listen to Dis' member Maria Doyle at play at Culture Days

Helmi Scott recites "Wild Geese" by Mary Oliver.

Photo: Carey Shaw

Listen to Dis' members participate in the 2015 Cathedral Village Arts Festival parade.

Fifteen per cent of Saskatchewan's population — over 150,000 people — live with a diagnosed disability. The overall poverty rate is higher among people with disabilities, which leads to increased isolation. Through her multidisciplinary approach, Regina artist Traci Foster has witnessed the healthy influence that the arts have on people of all abilities, resulting in increased confidence, communication skills and employability.

In 2006, Foster and South Saskatchewan Independent Living Centre (SSILC) brought the show, CP Salon, to Regina. The show features a performer who lives with cerebral palsy.

"I became enamoured with how little I knew and really inspired by the expressive energies and abilities of people whom I may have myself had considered unable prior to that experience," Foster says. Her interest also comes from her own experience living with post-traumatic stress disorder, an invisible disability.

A four-day workshop, presented alongside the performance, attracted 21 people. "We quickly recognized that there was a real need and desire for art in that community."

Arts Board grants gave Foster the opportunity to serve as an artist-in-residence at SSILC and Common Weal Community Arts. Listen to Dis' Community Arts Organization grew out of those experiences. The non-profit organization enables people with disabilities to create and participate in art to benefit their health and their development as emerging and professional artists, and to have fun.

It also helps to build an audience for performers living with disabilities, decreasing stigma and fostering greater understanding in the community. "People are recognizing that there is art being made that is beautiful, smart and emotion-based. And there are also conversations occurring because of the art. I've had many people say, 'Thank you, that was great, but I have to go now and think about everything I thought I knew about living with a disability.'" Foster says.

Listen to Dis' member Kelsey Culbert gave this advice to audiences in one of her performances: "Society's perceptions of disability are often based on three specific things: physical appearance, intellectual ability, and physical capabilities. Perhaps nobody will ever be able to address or change these false perceptions with the exception of those who continue to create and spread the ideas.... I offer a suggestion that may help to eliminate these stereotypes: First of all, educate yourself before making any assumptions, ask questions, listen more, and talk less."

Listen to Dis' received grants from the Creative Partnerships program. Creative Partnerships is a joint initiative of the Saskatchewan Arts Board and SaskCulture Inc., using funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Fostering understanding through art

Listen to Dis' member John Bishop with best bud Bliss and artist Traci Foster singing "River" by Garth Brooks at Culture Days
Photo: Gerry Ruecker

Looking back **to move forward**

Looking back on Tribe's 20-year history, founding member Lori Blondeau says some of its greatest accomplishments are partnerships with other organizations, such as AKA artist-run, PAVED Arts and the Mendel Art Gallery. "In the early 90s, Tribe and AKA were among the first artist-run centres to work together. We changed the way the Canada Council looked at what an artist-run centre was."

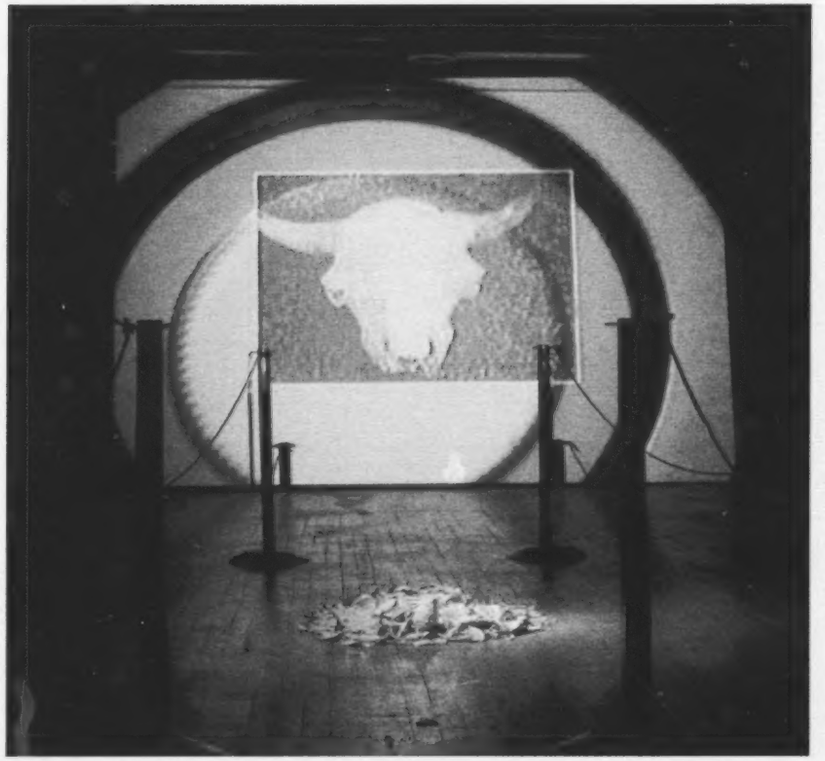
Tribe, based in Saskatoon, is unique in that it does not have its own gallery. "It follows the philosophy of our forefathers, the Plains Indigenous Peoples, in being nomadic," Blondeau notes.

The choice results in both challenges and opportunities. Tribe can have exhibitions in multiple locations concurrently; however, it is a lot of work to approach and negotiate with other organizations. "Sometimes, I think it would be so much easier to get our own gallery space, but I like interacting with other people. I enjoy having the dialogue with non-Indigenous cultural workers about why it's important that contemporary Indigenous artists be shown in their institutions, and how we have some of the best contemporary artists in the country," Blondeau says.

Due to Tribe's advocacy and perseverance, many of its partner organizations make it a matter of principle to include Indigenous artists in their artistic programs.

As one of the oldest Indigenous artist-run centres in Canada, Tribe has been viewed as a model for other organizations and has assisted in the development of a strong network of Indigenous artists across North America. Where Tribe once stood virtually alone, numerous Indigenous arts organizations, festivals and networks are now thriving.

For its 20th anniversary, Tribe hosted a major conference and festival to bring together Indigenous artists and organizations from around the continent. The festival included three exhibitions: *Dana Claxton Revisited* at AKA, *Bear Witness* at PAVED and *Fifth World* at the Mendel Art Gallery. The latter featured North American emerging artists, including those from Saskatchewan. "This is the next generation. That's where we're going in the next 20 years," Blondeau says. "It's our philosophy as Indigenous people to be looking seven generations back but also seven generations forward."



***Dana Claxton Revisited* at AKA artist-run** Photo: Tarin Hughes

For more on Tribe, visit **tribeinc.org**.

Tribe receives Multi-Year funding from the Professional Arts Organizations Program. The program is funded by the Saskatchewan Arts Board and, under the terms of a partnership with SaskCulture Inc., the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

A morbid success

Two Corpses Go Dancing has been dubbed, "what you would get if *Fiddler on the Roof* and *The Corpse Bride* had a baby," by its creators Andrew Taylor and Donovan Scheirer.

Taylor had been travelling through Poland, reading a book by Yiddish author Isaac Bashevis Singer, when he ran across a short story that he thought would be a good basis for a show. "When he got back to Canada, he called me and asked, 'How would you like to be the devil?'" laughs Scheirer.

The best friends, who comprise the Saskatoon theatre company, Two Unruly Gentlemen, premiered the dark musical comedy at the Saskatoon Fringe Festival in 2011. The Tim Burton-esque show is about a mischievous demon who brings two souls back from the grave. They continue with their lives, unaware that they're corpses. Chaos and hilarity ensue.

The musical was a hit in Saskatoon, so the duo took it on the fringe circuit to Winnipeg and Victoria the following year. However, it did not conform well to the fringe format, where shows are typically less than an hour and have minimal sets and costumes.

Their vision for a two-act, two-hour show was realized when Live Five picked up *Two Corpses Go Dancing* for its 2014-15 season. "Having our own slot allowed the show to breathe. It gave it a chance to be the show we always wanted it to be," Scheirer says. A Saskatchewan Arts Board Independent Artists grant meant the company could construct a fantastical set, larger-than-life costumes and complex lighting. They were also able to compensate the cast and crew for their work.

The production came close to selling out its run and won Saskatoon and Area Theatre Awards for Outstanding Ensemble; Costume Design; Lighting Design; Sound Design, Composition, Musical Direction; and Direction. Plans are now underway to produce the show outside of Saskatchewan.

"This project has become a benchmark in my career as an emerging artist," Taylor says. "It has allowed me to connect and collaborate with established artists in Saskatoon and has given me the opportunity to fully explore and showcase my art form on a professional level to a larger audience and community."

Above left and centre: Danielle Roy and Nathan Howe in *Two Corpses Go Dancing*

Above right: Donovan Scheirer as the Devil, with Nathan Howe in *Two Corpses Go Dancing*
Photos: Tim Yaworski

Elina Lucky
Photos: Mitch Photography

A dream **come true**

Many girls say they want to be ballerinas when they grow up but then move on to other career ideas. But when Elina Lucky decided at the age of four that she wanted to be a professional dancer, she never changed her mind. "I love dancing because it allows me to be who I am," she says. "I feel free and I feel like I'm in a different world when I'm dancing."

Elina's mother, Deborah, cultivated her passion, putting Elina in dance lessons in Yorkton and encouraging her to volunteer at a local elementary school teaching hip hop. Deborah believes that it's important for young people to be involved in artistic pursuits because it promotes healthy self-esteem and behaviour. "When a child is happy, they feel confidence to accomplish things — study, interact positively with their peers, and work hard towards achieving their goal. When children have low self-esteem, they can't express themselves, they lack self-confidence, are withdrawn, shy, which leads to negative behaviours. Building a child's self-esteem is one of the most important things any parent can do to ensure that the child becomes successful in life," she says.

Now 13 years old, Elina is actively pursuing her dream. She was accepted into the Royal Winnipeg Ballet (RWB) School's full-time program for fall 2015. The opportunity came after Elina participated in the 2015 RWB summer session, with the help of a Premier's Centennial Arts Scholarship. "This was my second time at the summer session. I learned a couple of new techniques, and I learned some other ways to improve," she says. "I have knock knees, which means I have a bump on my knee when I stretch my leg. Now I can straighten my leg properly. It helped me drastically because everything looks so much better."

She plans to pursue dance professionally as well as degrees in law and business. "I'm working on achieving that goal. When I get there, I want to balance how I can do my university classes and also dance, because it's something I love."

In Memory

Vernon Eugene Parker Bell (1936-2015) worked as a musician, band leader, and educator. He was executive director of the Saskatchewan Arts Board, a founding member of the Regina Jazz Society and the vice-president the American Federation of Musicians Regina chapter. Bell received both the Centennial Arts Pin and Queen's Diamond Jubilee medal for his artistic and communal dedication.

Annemarie Buchmann-Gerber (1947-2015) was a founding member of the Saskatchewan Craft Council. She also served on the board of the Mendel Art Gallery and represented Canada at the 2013 Cheongju International Craft Biennale. A recipient of the Premier's Prize, Buchmann-Gerber's textile work reflects feminist and contemporary issues.

Michael Burgess (1945-2015) was a Regina-born actor and tenor singer, best known for his portrayal of Jean Valjean in the Toronto Royal Alexandra Theatre production of *Les Misérables* in 1989. His musical legacy went on to be celebrated across the country. He was recognized for his public work with a Queen's Golden Jubilee Medal in 2002.

Paul Crepeau (1953-2015) was an actor, director, filmmaker and writer. He founded Vancouver's Station Street Arts Centre and TheatreStreet. TheatreStreet assisted street kids in finding themselves through drama. Later, as a student at the University of Regina Film Department, Crepeau inspired audiences with themes of social justice and exploring life through comedy.

Eltje Degenhart (1946-2015) came to Saskatchewan from the Netherlands in 1951. He went on to become an art teacher at Weyburn Comprehensive School and inspired students for over 20 years. After retiring, he focused on painting. His work has been featured in galleries across western Canada.

Marsha DeLouchery-Day (1950-2016) was a visual artist. She served as the arts and crafts director for Weyburn from 1979-1986. DeLouchery's paintings are held in numerous collections including London, England's Saskatchewan House and the Saskatchewan Arts Board Permanent Collection. She wrote an art column for the *Saskatoon StarPhoenix*.

Wes Funk (1969-2015) was an author and arts advocate from Saskatoon. He hosted the television program, *Lit Happens*. He wrote four novels, and his work detailed the struggles and triumphs of outcast characters. His memoir talks about growing up in rural Saskatchewan and the importance of art in life.

Frank Nulf (1931-2015) was a professor of visual arts with the University of Regina. He also served as the dean of fine arts. Nulf received numerous honours for his art including a Fulbright Award in Painting. His work is held in the Saskatchewan Arts Board Permanent Collection and many other prestigious collections.

Paul Rezansoff (1943-2015) helped establish Swift Current Art Gallery in 1974. He held numerous positions with cultural institutions like the Saskatchewan Arts Board, Swift Current Museum, the Tourism of Swift Current board, and the Swift Current Allied Arts Council. With the Arts Council, Rezansoff brought close to 400 performances to his community.

Allen Sapp (1928-2016) has been called the "grandfather of Saskatchewan art." The Cree painter portrayed the lives of Indigenous people and nature. Sapp was elected to the Royal Canadian Academy of Arts, was one of the first recipients of the Saskatchewan Award of Merit, and was named an Officer of the Order of Canada.

Joanne Shannon (1953-2015) was the executive director of Common Weal Community Arts. She worked as a coordinator at Neutral Ground and the Saskatchewan Filmpool Cooperative. Shannon was a visual artist who worked in many mediums. Her paintings have toured the province through the Organization of Saskatchewan Arts Councils.

Jon Vickers (1927-2015) started as a Prince Albert-born farm boy and became one of the greatest opera singers of the last century. He was one of the most famous alumni of Toronto's Royal Conservatory. Vickers' voice graced opera houses such as London's Covent Garden and the Metropolitan Opera in New York.

Strategic Plan Progress

In 2015, the Saskatchewan Arts Board launched a short-term strategic plan that focuses on themes of diversity, increased capacity and accessibility. Over the past year, we've made great progress on the three goals outlined in the plan.

Goal 1: Client-Centric and Responsive Approach

To create an effective and efficient cultural organization that is conscious of its responsibility to focus on artists, arts organizations and communities. This will nurture a culture that is motivated by the values of the organization, and willing and able to adapt accordingly to benefit the clients it serves.

We have made a concerted effort to engage the arts community through consultations about our programs and activities. It began with a review of the Lieutenant Governor's Arts Awards. Community consultations spurred a number of changes to the awards, such as the format of the evening and a new name, the Saskatchewan Arts Awards.

Next was a major review of the Professional Arts Organizations Program, including meetings with arts organizations funded by the program or interested in applying for future grants. Community responses were compiled into a publication, *What We Heard*, which was sent back to participants and posted on our website for additional feedback. A review of the Independent Artists grant program is also underway.

Major progress has been made on the Arts Board's internal processes and structure. A composite business plan was established in 2015, motivating changes to our organizational structure.

We've been able to achieve a staffing level where our program staff, the people who deal directly with grant applicants and recipients, are evenly split between Regina and Saskatoon to make sure both regions of the province are best served.

The Arts Board is continuously looking for new ways to improve communication between funded partners and staff. Our consultants have been conducting grant workshops in smaller communities such as North Battleford, Yorkton, Prince Albert and Moose Jaw. We have started using webinar technology to offer workshops to a broader audience, including people in remote regions.

Goal 2: Brand Awareness

Develop a detailed communications strategy to increase awareness of the Saskatchewan Arts Board and its initiatives within the arts sector and throughout the province.

We recently launched a new website, which is mobile-friendly and user-focussed. It addresses technological risk management issues we had with our former site. In addition to letting the public know about our programs and services, it focuses on celebrating Saskatchewan artists, arts organizations and communities through numerous front- page stories.

We have established a twice-weekly arts news email service with links to media stories about the arts in Saskatchewan and Canada. Plans are underway to launch an online newsletter that will come out three times per year that will include stories about grant recipients, arts news, and updates on Arts Board initiatives.

A social media policy and plan are in place, and we are very active on Facebook (6,700+ followers), Twitter (6,800+ followers) and Instagram (750+ followers).

A refreshed logo with a more readable font helps to make our funding support more visible to the public.

When our new CEO, Michael Jones, came on board in fall 2015, we undertook a media campaign to introduce him to the arts community. This included television interviews and print articles, as well as two arts community meet-and-greet events in Regina and Saskatoon.

There is a plan to increase media presence for the Saskatchewan Arts Awards in fall 2016.

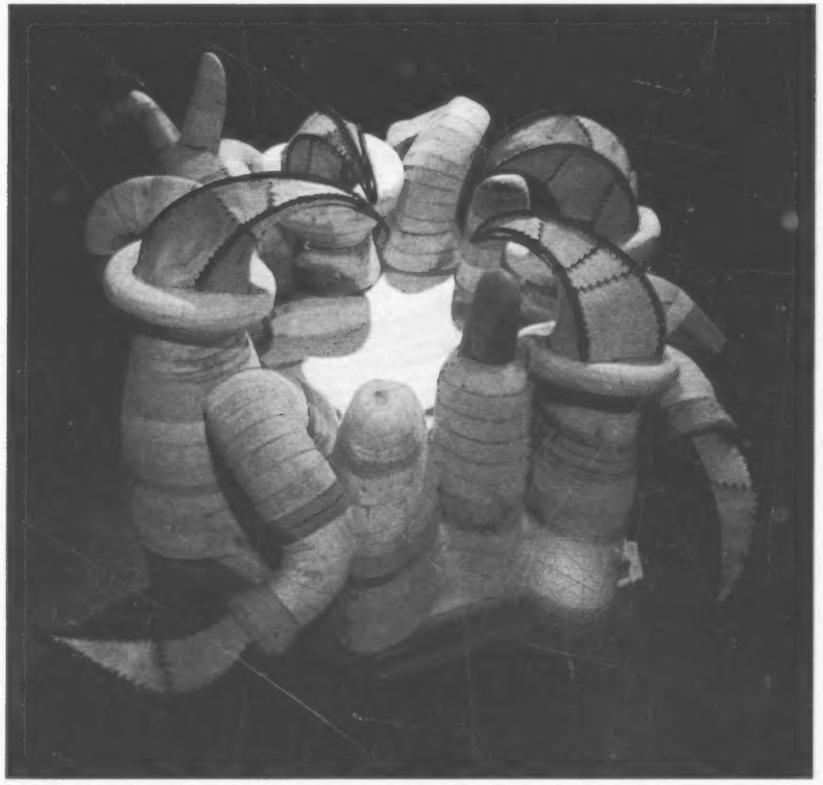
Goal 3: Champion of the Arts

The SAB will take a leadership role in promoting the importance of the arts to the well-being and prosperity of the province and its residents. Special attention will be given to fostering and enhancing strategic partnerships throughout the province at the board level.

In order to be champions of the arts, our Board of Directors knew that they needed to look at themselves first, addressing topics such as board orientation, governance and self-assessment. This resulted in a robust set of tools that board members can use to strengthen the Arts Board and serve the people of our province.

The board's assessment of risk management has influenced operational issues as the Arts Board evaluates a new grants database, insurance and managed funds. The assessment has also resulted in new financial policies, including budgeting practices and systems of checks and balances.

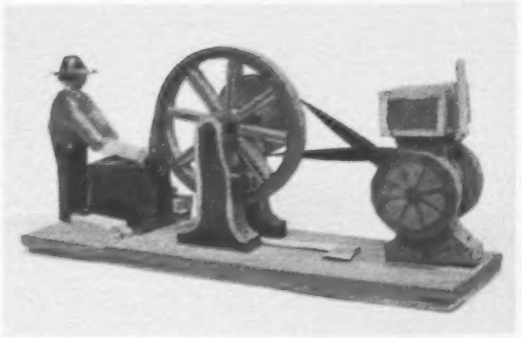
Early discussions are underway on a major marketing campaign to raise awareness of the benefits of the arts to our society, to be launched once resources are available.



Sean Woodruff Whalley and John Henry Fine Day, *Somewhere in Between #4*, 2005-2006, rawhide, recycled lumber.
Photo: Harwood Truscott, Art Gallery of Regina

Permanent Collection: New Acquisitions

1.



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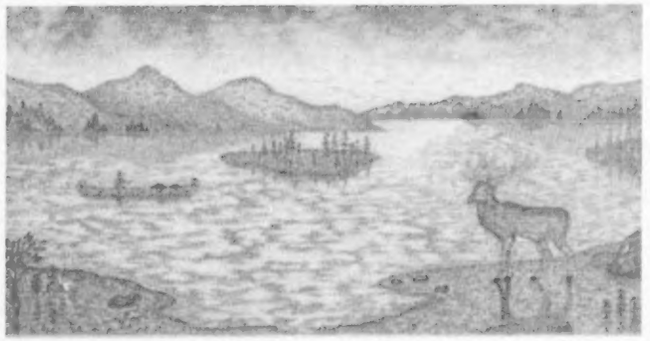

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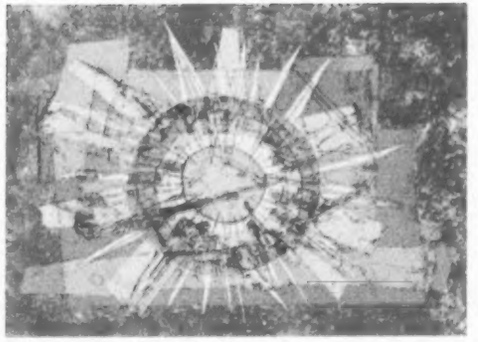

4.

PURCHASES

Lindsay Arnold
Best Kept Under Wraps, 2011
ink and watercolour on paper

9. **Lindsay Arnold**
Up to Her Standards, 2012
ink and watercolour on paper

1. **Lori Blondeau**
Lonely Surfer Squaw, 1997–2016
duratrans photographic print in lightbox

Joanne Bristol
Empathic Remainders (Art), 2000
colour photographic print (analog)

Joanne Bristol
Empathic Remainders (Matilda), 2000
colour photographic print (analog)

Bonnie Chapman
Solstice Sun, 2015
acrylic on canvas

Belinda Kriek
Collective Unit, 2015
oil on canvas

Belinda Kriek
Shifting the Spotlight, 2013
oil on canvas

Mary Longman
Warrior Woman: "Stop the Silence!", 2014
lightbox

Monique Martin
Forest Gold #1, 2014
sculptural linocut on historical Saskatchewan gold mining maps

Monique Martin
Forest Gold #3, 2014
sculptural linocut on historical Saskatchewan gold mining maps

Monique Martin
Forest Gold #4, 2014
sculptural linocut on historical Saskatchewan gold mining maps

Gerri Ann Siwek
Fox in Tall Grass, 2010
encaustic, charcoal and fabric on wood

Gerri Ann Siwek
Waxwings Watching, 2012
acrylic on canvas

Sean Woodruff Whalley & John Henry Fine Day
Somewhere in Between #3
2005–2006
rawhide, recycled lumber

DONATIONS

Unless otherwise indicated, all donations are by the artist(s).

Don Heffner
Curly, nd
jute rope, burlap over wire
donated by Susan Whitney

Ernest Klinger
Concert, 2006
oil, acrylic gel on canvas
donated by Gerald M. Kraus

Ernest Luthi
Untitled (2 sketchbooks)
1971–72, ink, graphite, watercolour on paper
donated by Bob and Gwen Friedrich

William McCargar
Prairie Harvest, nd
mixed media on paper
donated by Susan Whitney

William McCargar
The Valley, nd
mixed media on paper
donated by Susan Whitney

William McCargar
Untitled, nd
mixed media on paper
donated by Susan Whitney

Harvey McInnes
Cabin by the Creek, 1978
coloured pencil on paper
donated by Susan Whitney Art Appraisal Inc.

3. **Harvey McInnes**
Even Tide, 1979
coloured pencil on paper
donated by Susan Whitney

Harvey McInnes
The Canyon Trail, 1978
coloured pencil on paper
donated by Susan Whitney Art Appraisal Inc.

Harvey McInnes
The Old Homestead, nd
coloured pencil on paper
donated by Susan Whitney Art Appraisal Inc.

RFM McInnis
Alameda, Saskatchewan from Hwy 3, 1984
oil on Masonite
donated by RFM McInnis through the Alberta Foundation for the Arts (AFA)

RFM McInnis
Malavel, SK, 1996
oil on Masonite
donated by RFM McInnis through the AFA

RFM McInnis
Mortlach, Sask., 1984
oil on Masonite
donated by RFM McInnis through the AFA

RFM McInnis
Pale Prairie SW of Saskatoon, 1990
oil on canvas
donated by RFM McInnis through the AFA

RFM McInnis
Stores on the South Side of the Tracks, Gainsborough, Saskatchewan, 1987
oil on Masonite
donated by RFM McInnis through the AFA

RFM McInnis
The Wind and the Crows, Arcola, Sask., 1984
oil on Masonite
donated by RFM McInnis through the AFA

8. **RFM McInnis**
Yellowgrass, Sask., 1997
oil on linen
donated by RFM McInnis through the AFA

Angelique Merasty
Untitled, nd, birch bark
donated by Susan Whitney

Angelique Merasty
Untitled, nd, birch bark
donated by Susan Whitney

Fred Moulding
Buffalo Hunter, c. 1980
mixed media
donated by Diana R. E. Moeser and Meyer Brownstone

Fred Moulding
Butter Churn, c. 1980
mixed media
donated by Diana R. E. Moeser and Meyer Brownstone

Fred Moulding
Couple Hoeing in the Field, c. 1980
mixed media
donated by Diana R. E. Moeser and Meyer Brownstone

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Fred Moulding
Couple in Carriage, c. 1978
mixed media
donated by Diana R. E. Moeser and Meyer Brownstone

Fred Moulding
Family in Carriage, c. 1978
mixed media
donated by Diana R. E. Moeser and Meyer Brownstone

Fred Moulding
Farming 1, c. 1980
mixed media
donated by Diana R. E. Moeser and Meyer Brownstone

Fred Moulding
Farming 2, c. 1980
mixed media
donated by Diana R. E. Moeser and Meyer Brownstone

Fred Moulding
Farming 3, c. 1980
mixed media
donated by Diana R. E. Moeser and Meyer Brownstone

Fred Moulding
Hand Washer 3, c. 1978
mixed media
donated by Diana R. E. Moeser and Meyer Brownstone

2. **Fred Moulding**
Log Splitter, c. 1980
mixed media
donated by Diana R. E. Moeser and Meyer Brownstone

Fred Moulding
Windmill, c. 1980
mixed media
donated by Diana R. E. Moeser and Meyer Brownstone

Jeff Nachtigall
Christmas 1997, 1997
acrylic on Masonite
donated by Susan Whitney

Jeff Nachtigall
New Bird, 1995
acrylic on Masonite
donated by Susan Whitney

John Noestheden
Untitled, 1999
circular rubber bumpers on aluminum cube
donated by Gerald M. Kraus

Maija Peeples-Bright
Panda Pangolins in Paris, nd
watercolour on paper
donated by Susan Whitney

Wilf Perreault
Christmas Tracks, 1990
silkscreen on paper
donated by Susan Whitney

Susan Pride
Drum Dance, 2003
thread stitching on felt
donated by Susan Whitney

Nik Semenoff
A Flower for Sidney, 1998
waterless litho on paper

Nik Semenoff
Blueprint for a Henge, 2001
waterless litho on paper

Nik Semenoff
Evans' Sunshine, 1994
waterless litho on paper

4. **Nik Semenoff**
From Jacobs' Coat, 2001
waterless litho on paper

Nik Semenoff
Medal for a Fossil Hunter, 2004
waterless litho on paper

Nik Semenoff
Medal for Benjamin Jon, 1994
waterless litho on paper

Nik Semenoff
Pieces for Babos' Quilts, 2005
waterless litho on paper

Nik Semenoff
Pride, 2002
waterless litho on paper

Nik Semenoff
Splotch, 2003
waterless litho on paper

Nik Semenoff
The Meaning of Life, 2005
waterless litho on paper

6. **Gerri Ann Siwek**
The Days Passed, 2011
encaustic, charcoal and collage on wood

Dmytro Stryjek
Lesya Ukranian Poet #48, nd
mixed media
donated by Susan Whitney Art Appraisal Inc.

5. **Dmytro Stryjek**
Village, 1976
mixed media
donated by Susan Whitney Art Appraisal Inc.

Anthony Thorn
Portrait of the Artist (head of Christ with thorns), nd
woodcut
donated by Lyn Goldman

Sean Woodruff Whalley & John Henry Fine Day
Somewhere in Between #4, 2005–2006
rawhide, recycled lumber

7. **Marline Zora**
Untitled (covered jar), 1983
glazed stoneware
donated by Gary Essar

Marline Zora
Untitled (small necked vase), 1983
glazed porcelain
donated by Gary Essar

Photos:
1. Bradlee LaRocque
2, 3, 4, 5, 6, 7, 8
Dept. of Photography, University of Regina
9. Carolyn Pihach

Permanent Collection: Works on Loan

SAINT MARY'S UNIVERSITY ART GALLERY, HALIFAX, NS
PATRICK TRAER: A SURVEY
MAY 30 – AUG 1, 2015

Patrick Traer
Untitled, panel #1, 1992
rayon thread embroidered on moiré taffeta

Patrick Traer
Untitled, panel #2, 1992
rayon thread embroidered on moiré taffeta

Patrick Traer
Untitled, panel #3, 1992
rayon thread embroidered on moiré taffeta

Patrick Traer
Untitled, panel #4, 1992
rayon thread embroidered on moiré taffeta

MATA GALLERY, REGINA, SK
DAVID GARNEAU: IDLE NO MORE AND OTHER QUILT PAINTINGS
APR 22 – MAY 16, 2015

David Garneau
Idle No More! (quilt), 2013–15
acrylic on canvas

ART GALLERY OF REGINA, REGINA, SK
INTO THE FOREST
MAY 1 – JUN 29, 2015

Ward Schell
Bearded Tree, 2012
acrylic on canvas

Ward Schell
Embedded, 2013
acrylic on canvas

ELSIE SCHERLE GALLERY, LAST MOUNTAIN LAKE CULTURAL CENTRE, REGINA BEACH, SK
MAY 1 – JUN 24, 2015

Allen Sapp
The Chickens Are Coming Out to Eat, 1995
acrylic on canvas

TRIBE INC. SASKATOON, SK
20TH ANNIVERSARY CELEBRATION
MAY 28 – MAY 30, 2015

3. **Ruth Cuthand**
Syphilis, 2009
quillwork on backing

Wally Dion
Ghost Dancer, 2010
circuit board, enamel paint, nails, plywood

2. **Leah Dorion**
The Three Life Sustainers, 2012
acrylic, mica flakes on paper

1. **Edward Poitras**
Iron Sky, 1984
oil pastel, graphite on paper

Serain Stump
Just Resting, 1971
ink, pencil, tempera on paper

DUNLOP ART GALLERY, REGINA, SK
RHUBARB, RHUBARB, PEAS AND CARROTS
JUL 17 – SEP 5, 2015

Ellen Moffat
Tracing Voice (A, B, C & D), 2014
laser cut on paper

ART GALLERY OF SWIFT CURRENT, SWIFT CURRENT, SK
FRONTIER DAYS
JUN 25 – JUN 28, 2015
38 ART WORKS

CONEXUS ARTS CENTRE, REGINA SK
JUN 25, 2015 – JUN 24, 2017
27 ART WORKS

KENDERDINE ART GALLERY, UNIVERSITY OF SASKATCHEWAN, SASKATOON, SK
BILIANA VELKOVA: FAKE PLASTIC TREES
SEP 18 – DEC 4, 2015

Biliana Velkova
Northern Saskatchewan Landscape with Dogs (after Pieter Bruegel the Elder), 2014
digital print on dibond

NEUTRAL GROUND CONTEMPORARY ART FORUM, REGINA, SK
WANTED
SEP 19 – DEC 12, 2015

Jack Anderson
On Des Esseintes Retiring to His Country House Near Fontenay, Untitled #1, 2010
monoprint

Jack Anderson
On Des Esseintes Retiring to His Country House Near Fontenay, Untitled #2, 2010
monoprint

Jack Anderson
On Des Esseintes Retiring to His Country House Near Fontenay, Untitled #6, 2010
monoprint

4. **Kevin McKenzie**
Ghost and God, 2003
cast polyurethane, acrylic, neon

John Noestheden
Field B, 2003
Swarovski silver crystals, paper, glue

CITY OF MARTENSVILLE, MARTENSVILLE ATHLETIC PAVILION, SK
LONG-TERM LOAN

Douglas Bentham
Autumn Song, 1972
powdercoated, welded steel

ESTEVAN ART GALLERY & MUSEUM, ESTEVAN, SK
AUG 26 – DEC 15, 2015

5. **Neal McLeod**
The Queen City Makes Bones of Old Memories
2005
acrylic on board

ART GALLERY OF REGINA, REGINA, SK
ZACHARI LOGAN: A NATURAL HISTORY OF UNNATURAL THINGS
OCT 15 – NOV 30. 2015

Zachari Logan
Wildman 3, 2013
blue pencil on mylar

ESTEVAN ART GALLERY & MUSEUM, ESTEVAN SK
JAN 7 – FEB 26, 2016

Jack Cowin
Brown (Western Trout Series), 1982
etching, watercolour on paper (6/25 unique)

6. **Jack Cowin**
Spring Run, 1985
lithograph (A.P. 10/10)

Jack Cowin
Swan River, 1993
hand-coloured etching (14/50)

MOOSE JAW MUSEUM & ART GALLERY, MOOSE JAW, SK
JOE FAFARD: RETAILLE
JAN 21 – APR 10, 2016

Joe Fafard
Reveille, 2012
powder-coated laser-cut steel

SÂKÊWÊWAK ARTISTS' COLLECTIVE, REGINA, SK
MARY LONGMAN: WARRIOR WOMAN & SELECTED WORKS
FEB 24 – MAY 24, 2016

Mary Longman
Warrior Woman: "Stop the Silence!", 2014
lightbox

MOOSE JAW MUSEUM & ART GALLERY, MOOSE JAW, SK
ZACHARI LOGAN: A NATURAL HISTORY OF UNNATURAL THINGS
APR 28 – AUG 26, 2016

Zachari Logan
Wildman 3, 2013
blue pencil on mylar

Photos:
2, 4 Dept. of Photography, University of Regina
3 Thirza Cuthand

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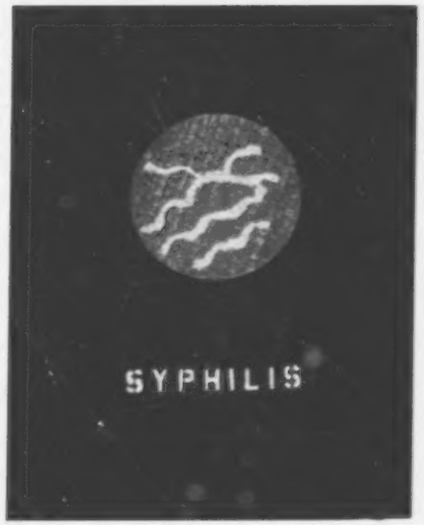
2.

3.



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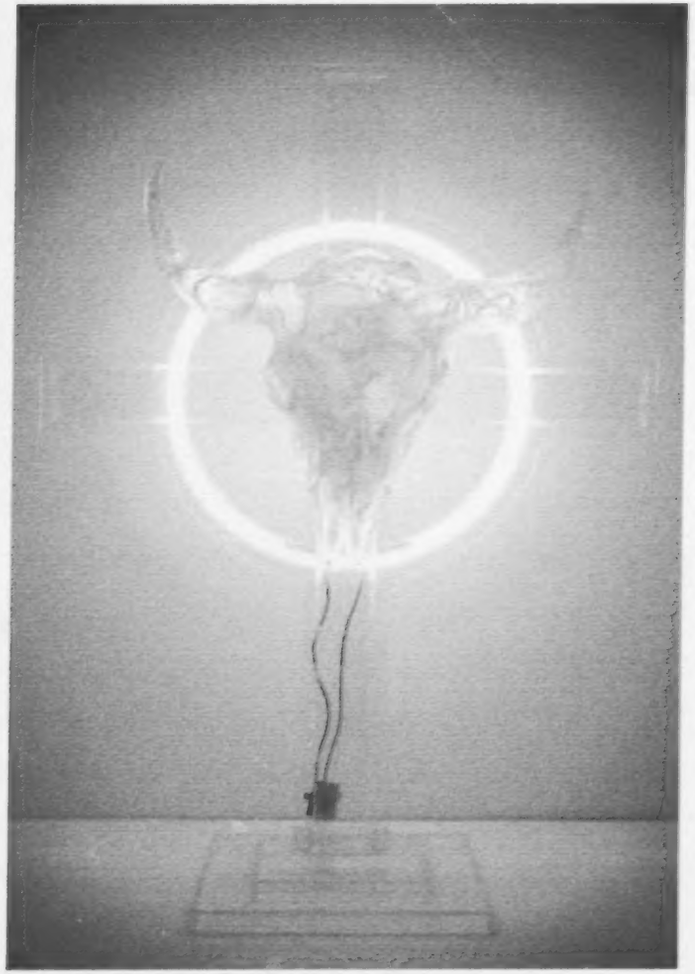

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6.

Grants & Funding

ARTSSMARTS

A joint initiative with SaskCulture and the Ministry of Education supported by funding from the Saskatchewan Arts Board, the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education.

After Hours

Camp fYrefly Saskatchewan	Music	Saskatoon	$2,250
Public Arts Service, City of Swift Current	Visual	Swift Current	$7,000
Riverside Public School	Dance	Prince Albert	$10,000
Viva Violins	Music	Regina	$7,260

Artist in Residence

Creighton Community School	Visual	Creighton	$6,245
File Hills Qu'Appelle Tribal Council	Music	Fort Qu'Appelle	$26,250
Miller School	Visual	Melville	$6,245
Nutana Collegiate	Music	Saskatoon	$26,250
Senator Miles Venne School	Media	Air Ronge	$10,000
Thom Collegiate	Multidisciplinary	Regina	$35,000

ArtsSmarts

Aden Bowman Collegiate	Visual	Saskatoon	$7,440
Dr. John G. Egnatoff School	Visual	Saskatoon	$10,000
Goodsoil Central School	Visual	Goodsoil	$3,000
Lakeview School	Multidisciplinary	Regina	$7,950
Living Sky School Division No. 202	Dance	North Battleford	$10,000
Lumsden High School	Literary	Lumsden	$9,171
Luther College High School	Visual	Regina	$8,000
St. Dominic School	Visual	Saskatoon	$10,000
St. Maria Goretti Community School	Visual	Saskatoon	$9,993
Turtleford Transition School	Visual	Turtleford	$5,349
William Derby School	Multidisciplinary	Strasbourg	$7,897

GénieArts

Campbell Collegiate	Multidisciplinary	Regina	$8,000
École Notre-Dame-des-Vertus	Visual	Zenon Park	$10,000

TreatySmarts

Bishop Klein School	Media	Saskatoon	$7,232
Saskatoon Tribal Council Inc.	Theatre	Saskatoon	$7,232
Thomson Community School	Multidisciplinary	Regina	$6,736

CREATIVE PARTNERSHIPS

A joint initiative with SaskCulture and the Ministry of Education supported by funding from the Saskatchewan Arts Board, the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, and the Ministry of Education.

Collaborative Projects

Friends of Cypress Hills Park Inc.	Visual	Maple Creek	$25,000
LIVE Arts	Multidisciplinary		$5,000
Prairie Wind & Silver Sage Friends of Grasslands	Multidisciplinary	Val Marie	$15,000
Saskatchewan Writers' Guild	Literary		$10,000

Artist in Residence

Cathedral Area Community Association	Multidisciplinary	Regina	$25,000
Common Weal Community Arts Inc.	Visual	Prince Albert	$41,500
Creative City Centre Inc.	Literary	Regina	$35,000
Dancing Sky Theatre Inc.	Performing	Meacham	$25,000
Listen to Dis' Community Arts Organization	Theatre	Regina	$40,000
Nutana Community Association	Theatre	Saskatoon	$33,500

Explore & Connect

Cecilian Concert Series Inc.	Music	Regina	$10,000
Ceram Canada	Visual	Meacham	$9,154
Dene Hha Communications	Multidisciplinary	Air Ronge	$10,000
Dene Hha Communications	Visual	Air Ronge	$10,000
Gustin/Trounce Heritage Committee Inc.	Music	Saskatoon	$10,000
Lumsden and District Arts Council	Visual	Lumsden	$7,302
Lumsden Beach Camp inc.	Multidisciplinary	Regina	$10,000
Per Senatori	Music	Regina	$10,000
Saskatchewan Council for International Cooperation	Multidisciplinary	Regina	$8,510
SRMTA - Regina Branch	Music	Regina	$9,000
The Vertigo Series	Multidisciplinary	Regina	$10,000
Watrous and Area Arts Council	Visual	Watrous	$2,234

Explore & Develop

Common Weal Community Arts Inc.	Multidisciplinary	Regina	$10,000
Family Resource Centre	Visual	Swift Current	$10,000
Finding City Community Arts Inc.	Multidisciplinary	Saskatoon	$5,702
Northern Saskatchewan International Children's Festival Inc.	Multidisciplinary	Saskatoon	$10,000
Parkridge Centre	Visual	Saskatoon	$10,000
Regina Downtown BID	Multidisciplinary	Regina	$8,098
Sâkêwêwak First Nations Artists' Collective Inc.	Multidisciplinary	Regina	$10,000
Saskatoon Open Door Society	Multidisciplinary	Saskatoon	$10,000

CULTURE ON THE GO — TOURING

Funded by the Government of Saskatchewan through an agreement with the Ministry of Parks, Culture and Sport.

Artists

Barsi-Cunningham, Ilona	Music	Moosomin	$ 4,105
Burning Sun Productions	Theatre	Regina	$ 7,125
Horizon String Quartet	Music	Regina	$ 5,590
Jinzhe, Cui	Visual	Saskatoon	$ 17,900
Martina, Natasha	Theatre	Saskatoon	$ 6,000
Morales, Felipe Andres Gomez	Music	Saskatoon	$ 16,350
Nolan, Yvette	Theatre	Saskatoon	$ 20,000
Tyt i Tam	Music	Saskatoon	$ 15,500

Arts Organizations

Globe Theatre Society	Theatre	Regina	$ 30,000
Gordon Tootoosis Nīkānīwin Theatre	Theatre	Saskatoon	$ 40,000
La Troupe du Jour Inc.	Theatre	Saskatoon	$ 15,620
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Music	Saskatoon	$ 16,500
Regina Symphony Orchestra Inc.	Music	Regina	$ 35,000
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	$ 10,000
Saskatoon Opera Association	Music	Saskatoon	$ 3,000

Stakeholder Projects

Organization of Saskatchewan Arts Councils	Multidisciplinary		$ 7,500

CULTURE ON THE GO — EVENT TRAVEL

Funded by the Government of Saskatchewan through an agreement with the Ministry of Parks, Culture and Sport.

Anderson, Charles	Literary	Regina	$ 500
Baker, Brenda	Literary	Saskatoon	$ 750
Bartlett, Edward	Visual	Regina	$ 1,500
Brandon, Skye	Theatre	Saskatoon	$ 750
Bundon, Johanna	Dance	Regina	$ 750
Burke, Kelley Jo	Literary	Regina	$ 498
Chabros, Diana	Visual	Val Marie	$ 750
Duvall, Linda	Visual	Saskatoon	$ 750
Favel, Floyd	Media	Paynton	$ 750
Hale, Laura	Visual	Tisdale	$ 750
Korpan, James	Visual	Saskatoon	$ 750
Martin, Monique	Visual	Saskatoon	$ 750

Pas, Lia	Music	Saskatoon	$ 750
Pettigrew, Laura	Music	Regina	$ 750
Prairie Chamber Choir Inc.	Music	Regina	$ 1,500
Prairie Puppet Underground Inc.	Multidisciplinary	Regina	$ 1,500
Stewart, Trudy	Media	Regina	$ 750
Straker, Jeffery	Music	Regina	$ 748
Tatanka Designs	Multidisciplinary	Regina	$ 1,500
Truszkowski, Robert	Visual	Regina	$ 720
Weber, Gerard	Music	Saskatoon	$ 750
Zolty, Gilles	Theatre	Saskatoon	$ 750

INDEPENDENT ARTISTS

Creative Emerging

Arnold Davis, Lindsay	Visual	North Portal	$6,000
Avery-Parkman, Grace	Visual	Regina	$4,870
Bennett, Andrew	Music	Saskatoon	$5,450
Boyer, Katherine	Media	Regina	$6,000
Brown, Jesse	Music	Saskatoon	$5,650
Conly, Bonnie	Visual	Grasswood	$6,000
Durey, Lucien	Visual	Regina	$3,000
Ferraton, Dominique	Media	Wishart	$4,216
Fowlie-Neufeld, Rachel	Music	Saskatoon	$4,786
Groat, Bethani	Theatre	Saskatoon	$3,470
Hartshorn, Alexandria	Theatre	Saskatoon	$4,000
Howe, Nathan	Music	Saskatoon	$5,800
Laird, Tonia	Visual	Saskatoon	$6,000
Lazurko, Anne	Literary	Weyburn	$6,000
McFadzean, Cassidy	Literary	Regina	$6,000
Moore, Tim	Visual	Shellbrook	$6,000
Nash, Megan	Music	Palmer	$6,000
Payne, Laura	Visual	Saskatoon	$6,000
Podiluk, Mary Lynn	Visual	Saskatoon	$6,000
Schick, Brendan	Visual	Regina	$3,910
Turcotte, Dave	Theatre	Saskatoon	$2,000
Will, Elaine	Literary	Saskatoon	$3,000

Creative Established

Atkins, Amalie	Media	Saskatoon	$13,500
Birdsell, Sandra	Literary	Regina	$12,000
Buchwaldt, Andreas	Visual	Saskatoon	$14,000
Burke, Kelley Jo	Literary	Regina	$5,000
Calderon, Ramses	Music	Regina	$10,000
Cuthand, S. Ruth	Visual	Saskatoon	$15,000
Dahlem, Madeleine	Literary	Saskatoon	$5,350
Favel, Floyd	Literary	Paynton	$6,870
Hankewich, Melanie	Music	Regina	$5,000
Hill, Gerry	Literary	Regina	$10,000
Johnson, Ashley	Dance	Saskatoon	$4,000
Krause, Judith	Literary	Regina	$5,000
LaRiviere, David	Media	Saskatoon	$15,400
Mackasey, Michèle	Visual	Saskatoon	$14,000
Meneley, Barbara	Visual	Regina	$14,000
Nachtigall, Jeff	Visual	Regina	$10,000
Nelson, Amy	Music	Regina	$6,000
Neufeld, Clint	Visual	Oster	$10,200
Noël-Maw, Martine	Literary	Regina	$10,000
Paoli, Loretta	Visual	Regina	$5,000
Pettigrew, Laura	Music	Regina	$14,500
Popoff, Alexandra	Literary	Saskatoon	$17,000
Prairie Puppet Underground, Inc.	Theatre	Regina	$6,000
Rice, Bruce	Literary	Regina	$5,000
Rocamora, Anita	Visual	Meacham	$17,000
Rose, Dawna	Visual	Saskatoon	$5,000
Safarik, Allan	Literary	Dundurn	$16,000
Savage, Candace	Literary	Saskatoon	$17,000
Slade, Arthur	Literary	Saskatoon	$16,000
Straker, Jeffery	Music	Regina	$9,000
Tagseth, Martin	Visual	Lake Lenore	$13,000
The Dark Lady Collective	Theatre	Saskatoon	$5,000
Thompson, Evan	Music	Saskatoon	$4,000
Wilcox, Zane	Visual	Regina	$10,800
Wilson, Paul	Literary	Regina	$6,100
Ziemann, Sylvia	Visual	Regina	$16,000

Criticism And Curatorial Emerging

Craig, Robert	Literary	Regina	$6,000

Criticism And Curatorial Established

Baerwaldt, Wayne	Visual	Assiniboia	$5,000
Ramsay, Christine	Visual	Regina	$15,000

Production & Presentation Emerging

Kazan, Lina	Dance	Saskatoon	$9,000
Regina Slam Team	Literary	Regina	$3,550
Sandbeck, Derek	Visual	Saskatoon	$1,010
Stevenson, Bill	Theatre	Regina	$6,000

Production & Presentation Established

Bennett, Martin	Visual	Saskatoon	$13,000
Bundon, Johanna	Dance	Regina	$5,791
Campbell, Ian	Media	Regina	$11,000
Diederichs, Cailen John	Media	Saskatoon	$8,800
Dr. Caligari Orchestra	Music	Regina	$11,714
Fire in the Hole Productions	Theatre	Saskatoon	$6,600
Gardiner, Christopher Campbell	Visual	Silton	$7,000
Hardly Art	Theatre	Saskatoon	$12,000
Hughes, Kristina	Theatre	Saskatoon	$9,000
McLeod, Kenn	Theatre	Regina	$8,500
Saskatoon Jazz Orchestra	Music	Saskatoon	$12,750
Saul, Gerald	Media	Regina	$7,500
Solheim, Krista	Dance	Regina	$7,200
Theatre Howl	Theatre	Saskatoon	$10,000
Windolph, Janine	Media	Regina	$3,960

Professional Development Emerging

Groat, Bethani	Theatre	Saskatoon	$1,550
McKnight, Spencer	Music	Outlook	$3,000
Ruddy, Evie	Media	Regina	$1,334

Professional Development Established

Bulas, Patrick	Visual	Saskatoon	$1,500
Fracchia-West, Michelle	Dance	Saskatoon	$5,625
Friday, Kristi	Theatre	Saskatoon	$1,500
Pantel, Rowan	Multidisciplinary	Regina	$2,350
Scott, Tallus Adam	Music	Saskatoon	$7,500
Wensel, Misty	Dance	Regina	$2,394

Research Established

Greenman-Barber, Jody	Visual	Buena Vista	$5,000
Hale, Laura	Visual	Saskatoon	$5,000

Grants & Funding

INDIGENOUS PATHWAYS INITIATIVE

Atcheynum, Audi	Visual	Gallivan	$3,500
Avenue Community Centre	Traditional Song/Dance	Saskatoon	$7,500
Belanger, Maureen	Theatre	Saskatoon	$6,000
Bigeagle-Kequahtooway, Joely	Multidisciplinary	Regina	$7,500
Blackburn, Catherine*	Visual	Leask	$4,000
Brown, Liza	Music	Prince Albert	$7,500
Campbell, Maria	Multidisciplinary	Saskatoon	$7,500
Campbell, Tara	Music	Saskatoon	$3,275
Chickeness, Marcia Ann	Visual	Cando	$7,500
Clifford Wuttunee School Culture	Multidisciplinary	Cando	$7,500
Cook, Eleanor	Visual	Cumberland House	$7,500
Daniels, Carol	Literary	Regina Beach	$5,000
Deegan, Nadine	Visual	Fort Qu'Appelle	$6,000
Deegan, Nathaniel	Visual	Fort Qu'Appelle	$3,500
Deegan, Noreen	Visual	Fort Qu'Appelle	$3,500
Frazer, Barbara	Literary	Moose Jaw	$5,000
Gareau, June	Multidisciplinary	Christopher Lake	$5,000
Gareau, June	Visual	Christopher Lake	$3,800
Generoux, Jess a	Media	Saskatoon	$7,500
Gingras, George	Visual	Saskatoon	$3,000
Greyeyes, Nancy	Visual	Marcelin	$2,000
King, Karlie	Multidisciplinary	Mervin	$6,510
Kisikohk School	Visual	Spiritwood	$6,425
Knutson, Cole	Music	North Battleford	$1,420
Lee, Gloria	Visual	Saskatoon	$7,500
Morin, Randy	Literary	Saskatoon	$1,000
Naytowhowcon, Lillanohna	Multidisciplinary	Prince Albert	$3,830
Paul, Juliana	Visual	Saskatoon	$5,000
Peepeekisis First Nation	Traditional Song/Dance	Balcarres	$7,500
Petit, Marcel	Media	Saskatoon	$5,800
Sinclair, Bruce	Theatre	Meadow Lake	$6,000
Thom, Eagleclaw*	Visual	Regina	$5,000
Tienkamp, Christine	Visual	St. Louis	$7,500
Tootoosis, Lyndon	Visual	Battleford	$5,500
Tootoosis, Tala	Visual	Saskatoon	$5,000
Valley View Community School	Visual	Beauval	$4,940
Wilson, Thorina (Nina)	Multidisciplinary	Saskatoon	$7,500

** Funded through the 2005 Canada Summer Games Building Dreams and Champions Legacy Fund: Emerging Aboriginal Artists Program*

PREMIER'S CENTENNIAL ARTS SCHOLARSHIP

Bantjes-Råfols, Guifré	Theatre	Saskatoon	$1,500
Boan, William	Music	Saskatoon	$2,375
Fortier, Zoe	Visual	Saskatoon	$1,500
Fuh, Simon	Visual	Regina	$1,000
Hepting, Finnian*	Dance	Regina	$2,375
Johnston, John	Music	Regina	$1,500
Lee, William	Visual	Saskatoon	$2,000
Loustel, Cassandra	Music	Buena Vista	$1,000
Lucky, Elina*	Dance	Yorkton	$750
Newman, Katie*	Music	Regina	$2,500
Newton, Connor	Music	North Battleford	$2,000
Pogorelova, Anna	Music	Saskatoon	$2,000
Range, Craig	Media	Turtleford	$2,000
Smith, Carrie*	Visual	Regina	$2,500

** Funded through the 2005 Canada Summer Games Building Dreams and Champions Legacy Fund: Saskatchewan Arts Bursaries Program*

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

Funded by the Saskatchewan Arts Board and, in part, by the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation, through a partnership agreement with SaskCulture Inc.

Annual

Articulate Ink Inc.	Visual	Regina	$ 9,500
Creative City Centre Inc.	Multidisciplinary	Regina	$ 8,000
FadaDance Troupe Inc.	Dance	Regina	$ 22,000
Free Flow Dance Theatre Company Inc.	Dance	Saskatoon	$ 18,000
Friends of the Broadway Theatre Inc.	Media	Saskatoon	$ 50,500
Gordon Tootoosis NīkānīwinTheatre Inc.	Theatre	Saskatoon	$ 56,500
Hagios Press Inc.	Literary	Regina	$ 20,000
Sâkêwêwak First Nations Artists' Collective Inc.	Visual	Regina	$ 65,000
Saskatoon Opera Association	Music	Saskatoon	$ 30,000
Saskatoon Symphony Society	Music	Saskatoon	$ 88,000
Southwest Cultural Development Group Inc.	Multidisciplinary	Swift Current	$ 9,000
Strandline Curatorial Collective Inc.	Visual	Regina	$ 13,575
Sum Theatre Corp.	Theatre	Saskatoon	$ 8,000
Tonight It's Poetry Performance Series Inc.	Literary	Saskatoon	$ 11,000

Multi-Year

AKA Gallery Inc.	Visual	Saskatoon	$ 65,000
Allie Griffin Art Gallery	Visual	Weyburn	$ 10,898
Art Gallery of Regina Inc.	Visual	Regina	$ 45,575
Art Gallery of Swift Current	Visual	Swift Current	$ 34,600
Buffalo Berry Press Inc.	Literary	Saskatoon	$ 27,475
Common Weal Community Arts Inc.	Multidisciplinary	Regina	$ 145,100
Community Radio Society of Saskatoon Inc.	Music	Saskatoon	$ 15,975
Coteau Books	Literary	Regina	$ 137,750
Curtain Razors Inc.	Multidisciplinary	Regina	$ 19,100
Dancing Sky Theatre Inc.	Theatre	Meacham	$ 88,825
Dunlop Art Gallery	Visual	Regina	$ 114,075
Estevan Art Gallery and Museum	Visual	Estevan	$ 38,050
Globe Theatre Society	Theatre	Regina	$ 279,450
Godfrey Dean Art Gallery Inc.	Visual	Yorkton	$ 54,325
Indigenous Peoples Artist Collective of Prince Albert Inc.	Visual	Prince Albert	$ 28,225
JackPine Press	Literary	Saskatoon	$ 23,625
Kenderdine Art Gallery	Visual	Saskatoon	$ 34,850
La Troupe du Jour Inc.	Theatre	Saskatoon	$ 79,850
Last Mountain Lake Cultural Centre Inc.	Visual	Regina Beach	$ 16,375
MacKenzie Art Gallery	Visual	Regina	$ 167,475
Mendel Art Gallery	Visual	Saskatoon	$ 250,000
Moose Jaw Museum & Art Gallery	Visual	Moose Jaw	$ 104,200
Neutral Ground Inc.	Media	Regina	$ 101,400
New Dance Horizons Inc.	Dance	Regina	$ 79,850
On the Boards Staging Company, Inc.	Multidisciplinary	Saskatoon	$ 29,950
PAVED Arts & New Media Inc.	Media	Saskatoon	$ 143,275
Persephone Theatre	Theatre	Saskatoon	$ 249,510
Regina Symphony Orchestra Inc.	Music	Regina	$ 204,600
Sage Hill Writing Experience Inc.	Literary	Saskatoon	$ 87,650
Saskatchewan Filmpool Co-operative	Media	Regina	$ 110,675
Saskatchewan Playwrights Centre Inc.	Literary	Saskatoon	$ 60,500
Saskatoon Jazz Society Inc.	Music	Saskatoon	$ 29,950
Station Arts Centre Cooperative	Multidisciplinary	Rosthern	$ 21,409
The City of North Battleford Galleries	Visual	North Battleford	$ 57,850
The Mann Art Gallery Inc.	Visual	Prince Albert	$ 68,375
Thistledown Press Ltd.	Literary	Saskatoon	$ 132,825
Tribe Inc.	Visual	Saskatoon	$ 57,625
Wide Open Theatrical Escapades Inc.	Theatre	Saskatoon	$ 19,955

SASKFESTIVALS

Funded in part through the financial assistance of SaskCulture Inc., with funding from the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.

Project

Ânskohk Aboriginal Writers' Circle Inc.	Literary	Saskatoon	$8,000
Library Services for Saskatchewan Aboriginal Peoples Inc.	Multidisciplinary	La Ronge	$8,000
Motif Moose Jaw Multicultural Festival Inc.	Multidisciplinary	Moose Jaw	$8,000
Nuit Blanche Saskatoon Contemporary Arts Festival Inc.	Multidisciplinary	Saskatoon	$8,000
One Take Super 8 Event	Media	Saskatoon	$5,500
Prairie New Music Festivals Inc.	Music	Saskatoon	$7,000
Prairie Skies Musical Theatre Co. Inc.	Theatre	Edenwold	$6,000
Regina Highland Festival Inc.	Multidisciplinary	Regina	$6,000
Regina Jazz Society Inc.	Music	Regina	$5,121
Ritornello Chamber Music Festival	Music	Saskatoon	$8,000
River Road Festival	Multidisciplinary	St. Louis	$8,000
Saskatoon Blues Society Inc.	Music	Saskatoon	$8,000
Street Meet Festival	Visual	Saskatoon	$4,379
The Cabinet Collective Inc.	Multidisciplinary	Regina	$8,000

Annual

Bengough Municipal Arts Council Inc.	Music	Bengough	$ 29,000
Cathedral Area Community Association	Multidisciplinary	Regina	$ 15,000
MoSo Conference Inc.	Music	Saskatoon	$ 15,000
Northern Lights Bluegrass and Old-Tyme Music Society, Inc.	Music	Saskatoon	$ 19,000
Northern Saskatchewan International Children's Festival Inc.	Multidisciplinary	Saskatoon	$ 30,000
The Word on the Street Saskatoon Inc.	Literary	Saskatoon	$ 8,000

Multi-Year

25th Street Theatre Centre Inc.	Theatre	Saskatoon	$ 47,000
Cultural Festivals	Multidisciplinary	Swift Current	$ 33,000
Fédération des Francophones de Saskatoon	Media	Saskatoon	$ 12,000
John Arcand Fiddle Fest Inc.	Multidisciplinary	Saskatoon	$ 22,500
Ness Creek Cultural and Recreational Society, Inc.	Multidisciplinary	Saskatoon	$ 49,900
Queer City Cinema Inc.	Media	Regina	$ 32,160
Regina Folk Festival Inc.	Music	Regina	$ 85,000
Regina International Open Theatre Society	Theatre	Regina	$ 13,000
Saskatchewan Festival of Words Inc.	Literary	Moose Jaw	$ 42,000
Saskatchewan Jazz Festival Inc.	Music	Saskatoon	$ 80,000
Shakespeare on the Saskatchewan Festival Inc.	Theatre	Saskatoon	$ 85,000
Yorkton Short Film & Video Festival	Media	Yorkton	$ 54,775

LOTTERY FUNDING

Under the terms of a partnership agreement with SaskCulture Inc., the Saskatchewan Arts Board was provided with lottery funding from the Culture Section of the Saskatchewan Lotteries Trust Fund for Sport Culture and Recreation totaling $1,830,000 in 2015/16. Of this, $120,000 was allocated towards program delivery. The remaining funds were expended as follows:

Description	Lottery $	Other $	Total (per listing)
Creative Partnerships Grant Fund	415,000	20,000	435,000
Festivals Grant Fund	525,000	246,435	771,435
Professional Arts Organizations: Gallery Grant Fund	300,000	518,098	818,098
Professional Arts Organizations: Media Arts Grant Fund	250,000	171,825	421,825
ArtsSmarts/TreatySmarts Grant Fund	220,000	44,500	264,500
Totals	1,710,000	1,000,858	2,710,858

Note: The Total (per listing) column represents what was spent per listing, and the Lottery $ column indicates what amount of lottery funding was used to fund the total expenditure in each of these listings or categories.

Jurors, Assessors & Advisors

ARTSSMARTS

ArtsSmarts/TreatySmarts
Marea Olafson
Curtis Peeteetuce
Brendan Schick

Artist in Residence
Brad Bellegarde
Brendan Schick
Curtis Peeteetuce
Jayden Pfeifer
Jody Greenman-Barber
Marea Olafson

After Hours
Leah Dorion
Evie Ruddy

GénieArts & GénieTraité
David Baudemont
Kristen Myers

CREATIVE PARTNERSHIPS

Explorations
Rob Froese
Michèle Mackasey
Eric Paetkau

Artist in Residence
Brad Bellegarde
Jody Greenman-Barber
Jayden Pfeifer

CULTURE ON THE GO: TOURING

Will Brooks
Jennifer Matotek
Kenn McLeod
Violet Naytowhow
Karen Reynaud
Tara Dawn Solheim

INDEPENDENT ARTISTS

Dance/Theatre
Lisa Bayliss
Claudia Carolina
Chrystene Ells
Andrew Johnston
Alan Long
Brent Lott
Mieko Ouchi
Tamara Unroe

Literary
Jesse Archibald-Barber
Connie Gault
Tracy Hamon
Devin Krukoff
Edward Willett

Media
Terry Billings
Candy Fox
John Graham
Risa Horowitz
Darryl Kesslar
Gerald Saul

Multidisciplinary
Chrystene Ells
Andrew Johnston
Tamara Unroe

Music
Jason Cullimore
Elsa Gebremichael
Lisa Hornung
Kaelen Klypak
Jay Semko
Gillian Snider

Visual
Heather Benning
Megan Broner
Troy Coulterman
Linda Duvall
Sherry Farrell Racette
Alison Norlen
Adrian Stimson

INDIGENOUS PATHWAYS INITIATIVE

Judy Anderson
Jeff Chief
Louise Halfe
Tasha Hubbard
Kevin Joseph
John Noon
Karen Pheasant

PREMIER'S CENTENNIAL ARTS SCHOLARSHIP

Marjorie Beaucage
Jacqueline Latendresse
Dean McNeill

PROFESSIONAL ARTS ORGANIZATIONS PROGRAM

Multi-Year
Literary Arts
Lorraine Filyer
Nancy Flight
Russell Wangersky

Performing Arts
Sandra Butel
Howard Jang
Yvette Nolan
Barbara Richman

Visual/Media Arts
Alexandra Badzak
Alf Bogusky
Anthony Kiendl
Helen Marzolf
Wanda Nanibush

PROFESSIONAL ARTS ORGANIZATIONS AND SASKFESTIVALS PROGRAMS

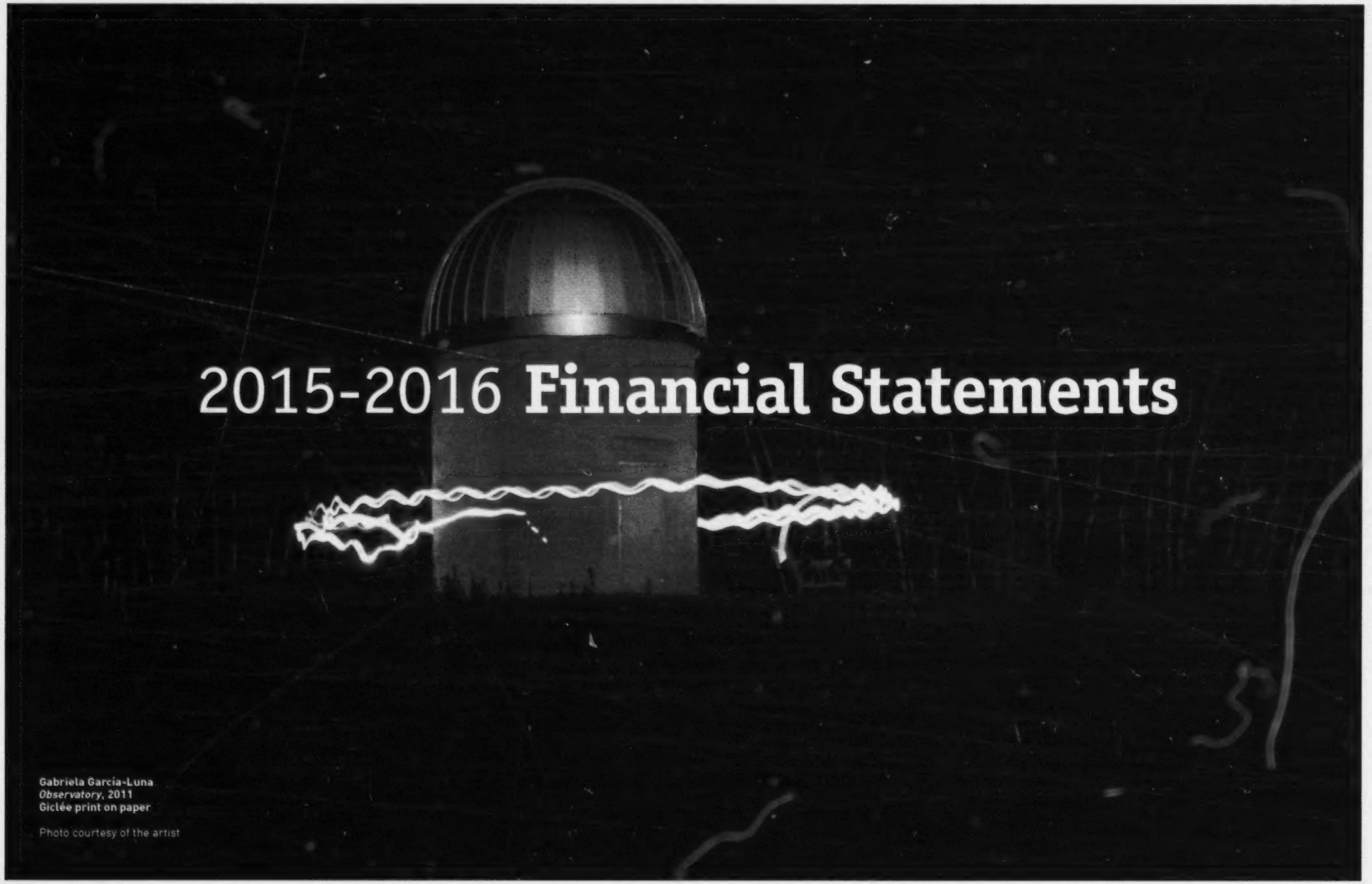
Annual
Shann Gowan
Yvette Nolan
Joyce Rosario
Joanne Skidmore
Bruce Walsh

SaskFestivals - Multi-Year
Chris Frayer
JoAnne James
Michael Murray

SaskFestivals - Projects
Carole Epp
Lorena Kelly
Curtis Peeteetuce

ADVISORY GROUPS

Indigenous Arts Advisory Council
Jason Chamakese
Tim Eashappie
Kevin Joseph
Irene Oakes
Cu teetuce
Ci g
A



2015-2016 **Financial Statements**

Gabriela García-Luna
***Observatory*, 2011**
Giclée print on paper

Photo courtesy of the artist

MANAGEMENT RESPONSIBILITY FOR FINANCIAL INFORMATION

Management of the Saskatchewan Arts Board is responsible for the preparation and presentation of the financial statements and other financial information reported by the Board of Directors. This obligates management to use its best judgment in preparing and presenting financial information in accordance with established Board policy and principles which are acceptable to the accounting profession. The Board has established a system of internal controls to govern the management and accountability of financial resources entrusted to it. Management relies upon the system of internal controls to ensure that financial transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements. It is, therefore, responsible for all amounts reported therein, including valuations determined externally by specialists. Management believes that the existing system of internal control provides a reasonable assurance that the assets are safeguarded and that the financial records are reliable for preparing financial information and maintaining accountability for assets. Management is responsible for providing reasonable assurances to the Board and the general public through the Legislature that the Board's financial information satisfies standards of validity and reliability. This requires that quantitative data be based on relevant parameters of measurement that are consistently applied over time. Management provides the Board with the necessary information for it to make governance decisions at the highest meaningful level in connection with the objectives articulated in *The Arts Board Act, 1997*. Management discharges its responsibility for financial information under the stewardship of the Board and its Finance Committee. In accordance with Article 28 of *The Arts Board Act, 1997* the Board's financial statements are audited annually by the Provincial Auditor or any other auditor or firm of auditors appointed by the Lieutenant Governor in Council. The Finance Committee is available to meet with the designated auditors as required.

On behalf of management:

Michael Jones
Chief Executive Officer

INDEPENDENT AUDITOR'S REPORT

To: The Members of the Legislative Assembly of Saskatchewan

I have audited the accompanying financial statements of the Saskatchewan Arts Board, which comprise the statement of financial position as at March 31, 2016, and the statements of operations and accumulated surplus, changes in net financial assets and cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements
Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian public sector accounting standards for Treasury Board's approval, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility
My responsibility is to express an opinion on these financial statements based on my audit. I conducted my audit in accordance with Canadian generally accepted auditing standards. Those standards require that I comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

Opinion
In my opinion, the financial statements present fairly, in all material respects, the financial position of the Saskatchewan Arts Board as at March 31, 2016, and the results of its operations, changes in net financial assets and cash flows for the year then ended in accordance with Canadian public sector accounting standards.

Regina, Saskatchewan
June 23, 2016

Judy Ferguson, FCPA, FCA
Provincial Auditor

STATEMENT OF FINANCIAL POSITION As at March 31
Statement 1

	2016	2015
Financial Assets		
Cash – Operations	$ 1,373,502	$ 2,028,926
Cash – Flexible Loan Program (Note 15)	150,000	150,000
Accounts receivable	72,225	18,780
Loans receivable – Operations (Note 8, 12)	100,000	164,771
Investments (Note 10, 11)	788,672	1,113,121
Investments – Endowment Fund (Note 10a, 11)	4,682,499	5,000,000
	7,166,898	8,475,598
Liabilities		
Accounts payable		
Grants payable	449,282	1,504,448
Accrued employee benefits payable	70,268	48,032
Other	166,711	502,036
Deferred revenue (Note 19)		
Permanent Collection fees	28,879	27,482
Michele Sereda Fund	1,265	1,215
Canada Games Legacy	62,000	94,000
Other	4,084	5,143
	782,489	2,182,356
Net financial assets (Statement 3, Note 17)	6,384,409	6,293,242
Non-Financial Assets		
Prepaid expenses	39,250	29,151
Tangible capital assets (Note 14)	285,364	383,880
	324,614	413,031
Accumulated surplus (Statement 2)	$ 6,709,023	$ 6,706,273
Accumulated surplus consists of:		
Operations	$ 2,026,524	$ 1,706,273
Endowment Fund (Note 10a)	4,682,499	5,000,000
	$ 6,709,023	$ 6,706,273

Collections (Note 9)
Contingent liabilities (Note 13)

(See accompanying notes to the financial statements)

STATEMENT OF OPERATIONS AND ACCUMULATED SURPLUS For the Year Ended March 31
Statement 2

	2016	2015
Revenues:		
Transfers from General Revenue Fund	$ 7,358,000	$ 7,158,000
Contribution from SaskCulture Inc.	1,830,000	2,000,000
Program support	137,023	113,003
Permanent Collection – Rentals	71,020	68,567
Project support	52,965	107,723
Donations (Note 9)	83,575	41,994
Investment income	(25,715)	610,798
Investment income – Endowment	(293,091)	-
Other earned income	40,570	19,670
	9,254,347	10,119,755
Expenses:		
Grants (Note 18)	6,263,473	6,327,649
Transfers and other payments	271,104	288,353
Permanent Collection		
Purchases and donations (Note 9)	116,306	114,322
Project expenses	13,299	169,838
Program delivery		
Grants	1,083,061	1,494,231
Permanent Collection	324,480	347,063
Operations	915,273	802,548
Communications	264,601	202,818
	9,251,597	9,746,822
Annual surplus/(deficit)	2,750	372,933
Accumulated surplus, beginning of the year	6,706,273	6,333,340
Accumulated surplus, end of the year (Statement 1)	$ 6,709,023	$ 6,706,273

(See accompanying notes to the financial statements)

STATEMENT OF CHANGES IN NET FINANCIAL ASSETS For the Year Ended March 31
Statement 3

	2016 Budget	2016	2015
Net financial assets, beginning of the year	$ 6,293,242	$ 6,293,242	$ 5,952,714
Net operating results for the year	(159,197)	2,750	372,933
Changes in prepaid expenses	-	(10,099)	28,609
Acquisition of tangible capital assets (Note 14)	(117,750)	(36,646)	(155,140)
Amortization (Note 14)	125,000	135,162	94,126
Changes in net financial assets during the year	(151,947)	91,167	340,528
Net financial assets, end of the year (Statement 1)	$ 6,141,295	$ 6,384,409	$ 6,293,242

(See accompanying notes to the financial statements)

STATEMENT OF CASH FLOWS For the Year Ended March 31
Statement 4

	2016	2015
Cash flows from operating activities:		
Cash receipts:		
Allocation from General Revenue Fund	$ 7,358,000	$ 7,158,000
Contribution from SaskCulture Inc.	1,830,000	2,000,000
Fees and other	226,825	204,848
Other contributions	27,650	88,532
	9,442,475	9,451,380
Cash disbursements:		
Grant and transfer payments	7,777,956	6,093,879
Salaries and benefits	1,756,627	1,792,240
Space and accommodation	282,346	300,115
Supplies and other	565,519	762,054
	10,382,448	8,948,288
Net (decrease) increase in cash from operating activities	(939,973)	1,053,007
Cash flows (used in) from capital activities:		
Additions to tangible capital assets	(42,225)	(158,610)
Net (decrease) in cash from capital activities	(42,225)	(503,092)
Cash flows (used in) from investing activities:		
New loan payments	-	(100,000)
Loan repayments	64,774	33,490
New investments in managed funds	-	(37,564)
Proceeds from managed funds	262,000	-
Net increase (decrease) in cash from investing activities	326,774	(104,074)
Net (decrease) increase in cash for the year	(655,424)	240,408
Cash position, beginning of the year	2,178,926	1,938,518
Cash position, end of the year	$ 1,523,502	$ 2,178,926
Cash consists of:		
Cash – operations	$ 1,373,502	$ 2,028,926
Cash – Flexible Loan Program	150,000	150,000
	$ 1,523,502	$ 2,178,926

(See accompanying notes to the financial statements)

NOTES TO THE FINANCIAL STATEMENTS March 31, 2016

1. PURPOSE AND AUTHORITY

The Saskatchewan Arts Board was established pursuant to *The Arts Board Act*. It has been continued under *The Arts Board Act, 1997* (the Act). It recognizes, encourages, and supports the arts to enrich community well-bring, creativity, diversity and prosperity. The Act continues the Saskatchewan Arts Board Fund through which all financial transactions are conducted which pertain to fulfilling the purposes of the agency as indicated in the Act.

2. SIGNIFICANT ACCOUNTING POLICIES

These financial statements are prepared in accordance with generally accepted accounting principles as recommended by the Public Sector Accounting Board of Chartered Professional Accountants Canada. These statements do not present a Statement of Remeasurement Gains and Losses as it is not practical to determine the unrealized portion of investment income relating to its managed funds investments. As a result, all income attributable to its managed funds investments is recorded in Investment income on the Statement of Operations and Accumulated Surplus. The significant policies are as follows:

a) Collections

The Board maintains a collection of artworks and related archives in all forms in order to inform, enlighten, and enhance the lives of present and future generations. Works in the collection are acquired through purchase, commission, donation, or bequest.

i) Permanent collection purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.

ii) Donated works of art and archives for the permanent collection are recorded as revenue at their fair market value at the time of donation with a corresponding charge to expenses in the Statement of Operations and Accumulated Surplus.

iii) Musical instrument purchases are charged at cost as an expense in the Statement of Operations and Accumulated Surplus in the year of purchase.

b) Tangible Capital Assets

Leasehold improvements, equipment, and furnishings are recorded at cost less accumulated amortization. The net book value of these capital assets is detailed in Note 14. Tangible capital assets are amortized on a straight-line basis over their estimated useful lives which are as follows:

Electronic equipment	4 years
Other equipment	6 years
Furnishings	10 years
Leasehold improvements	Life of the lease

Tangible capital and other non-financial assets are accounted for as assets by the Board because they can be used to provide Board services in future periods. These assets do not normally provide resources to discharge the liabilities of the Board unless they are sold.

c) Designated Assets

Internally: the Board periodically designates amounts from cash to be allocated for specified purposes. In designating these amounts, the Board takes into account the amounts and stated preferences of contributors. These amounts are not available for other purposes without approval of the Board.

c) Designated Assets (cont)

Externally: the Board may receive cash with the stipulation it be used for specific purposes. These amounts are available only for the purposes stipulated by the contributor.

d) Grant Expenses

Except where specified by direct Board motion, grants are expensed in the year in which they are budgeted and approved by the Board, the applicant has met the eligibility criteria, and the amount of the grant can be estimated.

e) Cash

Cash consists of interest-bearing money on deposit with the bank. The interest rate during the year was 0.70% to 0.85% (2015: 0.85% to 1.00%).

f) Use of Estimates

The preparation of financial statements in accordance with Canadian generally accepted accounting principles for Public Sector requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. Assumptions underlying asset valuations are limited by the availability of reliable comparable data and the uncertainty of predictions concerning future events. The inherent uncertainty involved in making such estimates and assumptions may impact the actual results reported in future periods. Differences are recorded in current operations when identified.

The primary measurement uncertainty arising from the use of estimates which may affect reported amounts relates to the values of loans receivable, accounts receivable, and tangible capital assets.

g) Revenues

Revenues are recognized as they are earned and measurable.

Government transfers are recognized in the financial statements in the period in which the transfer is authorized, eligibility criteria are met, and reasonable estimates of the amount can be made.

Deferred revenue represents user charges and other fees which have been collected, for which the related services have yet to be provided. These amounts will be recognized as revenue in the fiscal year the services are provided.

h) Investments

Through the Saskatoon Community Foundation (SCF), the Board has invested in managed funds which are an assortment of pooled funds including Canadian Equity Income & Growth Fund, US Equity Fund, International Equity Fund, Fixed Income Fund, Real Estate and a Short-term Money Market Fund. Such funds are valued as follows: The value of the Short-term Money Market Fund is based on cost. The cost of Short-term Money Market Fund plus accrued interest approximates its market value. Canadian Equity Income & Growth Fund, US Equity Fund, International Equity Fund, Fixed Income Fund and Real Estate are valued at closing bid price.

3. PENSION PLAN

Employees make contributions to the Public Employees' Pension Plan, a defined contribution plan. Funding requirements are established by *The Public Employees Pension Plan Act*. During the year, the employee contribution rate remained at 6.25%, and the employer contribution rate also remained at 7.25% for in-scope employees. The out-of-scope employee contribution rate remained at 6% and employer contribution rate also at 7.50%. During the year, the Board's total contributions were $85,030 (2015: $106,904) and are included in Salaries and benefits in Note 7.

4. FAIR VALUE OF FINANCIAL INSTRUMENTS

The Board's significant financial instruments consist of cash, managed funds, accounts receivable, loans receivable and accounts payable. The fair value of the loans receivable is not readily determinable due to the nature of the loans as described in Note 8 and Note 15. As described in Note 2h, the investments in managed funds are carried at fair value. The fair values of the other financial instruments approximate their carrying value due to their short-term nature.

The investment in managed funds are classified using a hierarchy that reflects the significance of the inputs used in determining their measurements.

Under the classification structure, financial instruments recorded at unadjusted quoted prices in active markets for identical assets and liabilities are classified as Level 1. Instruments valued using inputs other than quoted prices included in Level 1 that are observable for the asset or liability either directly or indirectly are classified as Level 2. Instruments valued using inputs that are not based on observable market data are classified as Level 3.

The following table classifies the managed funds' financial instruments within this fair value hierarchy:

2016:

Pooled Funds	Level 1	Level 2	Level 3	Total
Money Market Fund	$ 0	$ 260,970	$ 0	$ 260,970
Fixed Income Fund		2,293,056		2,293,056
Equity Funds		2,905,267		2,905,267
Real Estate		11,878		11,878
Total	$ 0	$ 5,471,171	$ 0	$ 5,471,171

2015:

Pooled Funds	Level 1	Level 2	Level 3	Total
Money Market Fund	$ 0	$ 305,656	$ 0	$ 305,656
Fixed Income Fund		2,475,814		2,475,814
Equity Funds		3,331,651		3,331,651
Real Estate		0		0
Total	$ 0	$ 6,113,121	$ 0	$ 6,113,121

5. ASSESSMENT SERVICES

The Board has entered into agreements with several organizations to provide assessment and program delivery services on their behalf. In cases where the grant amounts recommended are paid directly by the partner organization, the grant amounts are not reported in these financial statements. During 2016 the Board convened juries leading to the recommendation of 56 grants to be paid by partner organizations (2015: 47 grants).

Fees earned by the Board for assessment services are recorded as revenues. During 2016 the following assessment fees were recognized:

Client	2016	2015
SaskCulture	$ 120,000	$ 150,000
Parks, Culture and Sport (CoGo)	30,000	20,000
Access Copyright Foundation (ACF)	42,500	29,285
	$ 192,500	$ 199,285

6. CONTRACTUAL OBLIGATIONS

Operating lease

The Board leases office space in Regina and Saskatoon and storage space for its permanent collection in Regina. The future minimum lease payments are:

Fiscal Year	Operating Leases
2016/17	126,016
2017/18	126,016
2018/19	126,016
2019/20	126,016

7. COMPARISON OF PLANNED AND ACTUAL RESULTS BY OBJECT

	2016 Budget	2016 Actual	2015 Actual
Revenues			
General Revenue Fund	$ 7,158,000	$ 7,358,000	$ 7,158,000
SaskCulture Inc.	1,800,000	1,830,000	2,000,000
Other	670,763	66,347	961,755
Total Revenues	9,628,763	9,254,347	10,119,755
Expenses			
Grants and transfers	6,719,716	6,534,577	6,616,002
Permanent Collection			
Acquisitions	84,790	116,306	114,322
Programming	38,100	17,588	15,158
Projects	33,500	13,299	169,838
Operations			
Salaries and benefits	1,870,689	1,701,257	2,010,968
Office and administration	411,665	359,082	337,200
Furniture and equipment	240,500	231,778	163,447
Programs and services	95,500	59,927	107,204
Travel and meetings	112,000	83,168	135,213
Communications	181,500	134,615	77,470
Total expenses	9,787,960	9,251,597	9,746,822
Annual surplus/(deficit)	(159,197)	2,750	372,933

The original budget for the 2015/16 year was approved by the Board on May 15, 2015.

8. LOANS RECEIVABLE – OPERATIONS

In 2002 and 2004, the Board entered into two loan agreements with a non-profit organization for the total amount of $265,000. The interest rate on these loans was set at prime less 2%. In 2006 the terms of repayment were amended to restructure and extend the repayment timeline. These loans have now been fully repaid. In 2012 the Board entered into a loan agreement for $60,000 with an interest rate of 1%, and this loan has now been fully repaid. Additionally, in 2015 the Board entered into a loan agreement for $100,000 at an interest rate of 1%. It was agreed that accrued interest will be repaid, but the principal repayment for this loan would not begin until January 1, 2020. As of this date, principal and interest would be repaid according to a yearly schedule yet to be determined.

9. COLLECTIONS

	2016	2015
Art	$ 2,817,874	$ 2,701,568
Archives	27,470	27,470
Permanent Collections	$ 2,845,344	$ 2,729,038

9. COLLECTIONS (CONT)

During the year, the Board purchased art objects totaling $33,731 (2015: $72,422) for the permanent collection. In addition, art objects valued at $82,575 (2015: $41,900) were donated to the collection. In January 2002, the permanent collection was appraised by members of the Professional Art Dealers Association of Canada and assigned a value of $2,903,173 on the basis of market value. In 2016, 57 objects (2015: 397 objects) were appraised at a value of $82,575 (2015: $914,355). With the addition of 2016 acquisitions, the appraised value of the collection is increased to $5,448,923 (2015: $5,332,617). The remaining objects in the collection will be appraised in due course.

10. INVESTMENTS

In 2007, the Board entered into a Managed Fund agreement with the SCF to maintain funds consigned by the Board for specified purposes.

The total funds on hand are pooled by the Foundation with other participants' assets and invested through a fund manager. Rates of return are declared by the Foundation each quarter and applied to funds on hand as of the beginning of the quarter. During the year, the Board consigned $0 (2015: $37,564) to the Investment Fund and withdrew $262,000 (2015: $0).

a) Endowment Fund

During March 2015, in accordance with the *Arts Board Act, 1997*, Article 26, the Board of Directors established an endowment fund of $5,000,000 designated for the benefit of arts and artists in Saskatchewan. The Board stipulated that only interest received from the Endowment Fund is to be allocated to initiatives in support of the arts in Saskatchewan.

	Balance as at March 31, 2015	Net change to capital	Earnings	Fees	Balance as at March 31, 2016
Externally Designated Assets:					
Canada Games Legacy	$ 160,000	$ (90,840)	$ (6,498)	$ (662)	$ 62,000
Prince Edward Drama Scholarship	43,062	-	(2,526)	(211)	40,325
	203,062	(90,840)	(9,024)	(873)	102,325
Internally Designated Assets	392,425	(147,586)	(18,355)	(1,718)	224,766
Endowment Fund	5,000,000	-	(293,091)	(24,410)	4,682,499
Total designated assets	5,595,487	(238,426)	(320,470)	(27,001)	5,009,590
Non-Designated Assets	517,634	(23,574)	(29,964)	(2,515)	461,581
Total	$6,113,121	$ (262,000)	$(350,434)	$ (29,516)	$5,471,171

11. INVESTMENT PERFORMANCE

The Board's managed funds are represented by the amounts held by SCF (see Note 2h). The following is a summary of the investment performance:

	2016	Four year annualized return
Actual (a)	(5.4%)	5.5%
Benchmark (b)	(4.6%)	5.6%

(a) The annual returns are before deducting investment expenses.
(b) The benchmark return is the Board's target rate of return for its investments. The benchmark return is based on the performance of the Board's planned investment portfolio.

The managed funds are invested based on the Investment Policy agreed upon with SCF. The Board pays investment management fees to SCF for providing this service.

12. FINANCIAL RISK MANAGEMENT

The nature of the Board's operations result in a statement of financial position that consists primarily of financial instruments. The risks that arise are credit risk, liquidity risk, and market risk (consisting of interest rate risk, foreign exchange risk and equity price risk).

Significant financial risks are related to the Board's managed funds. These financial risks are managed by having an Investment Policy that provides guidelines to the Board's fund manager for the asset mix of the portfolio regarding quality and quantity of fixed income and equity investments. The asset mix helps to reduce the impact of market value fluctuations by requiring investments in different asset classes and in domestic and foreign markets. The Board reviews regular compliance reports from its fund manager as to its compliance with the Investment Policy.

a) Credit risk

Credit risk is the risk that a party owing money to the Board will fail to discharge that responsibility. The Board is exposed to credit risk from the potential non-payment of accounts and loans receivable. Loans receivable: operations are secured against future grant allocations. Therefore, the credit risk is minimal. All loans receivable – Flexible Loan Program have been paid, and there are none outstanding.

Credit risk within investments in managed funds is primarily related to fixed income pooled funds. It is managed through the Investment Policy of the SCF that limits these fixed term investments to those of high credit quality (BBB is the minimum rating for bonds and mortgages; and the short-term investments include Canada 91 Day Treasury Bills, Bankers Acceptance & Floating Rate Notes). The maximum credit risk the managed funds is exposed to at March 31, 2016 is limited to $2.6 million (2015: $2.8 million) which represents investment in the money market and fixed income funds.

b) Liquidity risk

Liquidity risk is the risk that the Board will encounter in meeting obligations associated with financial liabilities. The Board is exposed to low liquidity risk. This is managed through prudent financial management and oversight.

c) Market risk

Market risk is the risk that arises from changes in the value of financial instruments. Values can be affected by changes in interest rates, foreign exchange rates and equity prices. Market risk primarily impacts the value of the managed funds.

Interest rate risk

Managed funds is exposed to changes in interest rates in its fixed income investments. Duration is a measure used to estimate the extent that market values of fixed income instruments change with changes in interest rates. Using this measure, it is estimated that an increase of 100 basis points in interest rates would decrease net assets by $0.14 million, representing 6.1% of the $2.3 million fair value of fixed income investments.

Foreign exchange

Managed funds is exposed to changes in the US dollar exchange through its US Equity Fund. Also, it is exposed to non-North American currencies through its International Equity Fund. As at March 31, 2016, the managed funds' exposure to US equities was 21.0% (2015: 9.6%) and its exposure to non-North American equities was 21.6% (2015: 9.4%).

Equity prices

Managed Funds is exposed to changes in equity prices in Canadian, US, and non-North American markets through its equity investments. Equities comprise 53.1% (2015: 54.5%) of the carrying value of the managed funds. Investment Policy of the SCF limits the investment in equities to no more than 10% in any one company.

13. CONTINGENT LIABILITIES

The Arts Board has been named as a co-defendant in two claims that have been served prior to 2014. As at March 31, 2016, the likelihood of resolution of these claims against the Arts Board is not determinable.

14. TANGIBLE CAPITAL ASSETS

	Leasehold improvements	Furnishings	Other equipment	Electronic equipment	2016 Total	2015 Total
Opening costs of tangible capital assets	$ 772,782	$ 247,889	$ 66,980	$ 680,288	$ 1,767,939	$ 1,612,799
Additions during year	-	8,176	-	28,470	36,646	155,140
Disposals during year	-	(152,566)	(46,616)	(264,888)	(464,070)	-
Closing costs of tangible capital assets	772,782	103,499	20,364	443,870	1,340,515	1,767,939
Opening accumulated amortization	596,922	180,271	63,988	542,878	1,384,059	1,289,933
Annual amortization	47,517	25,492	686	61,467	135,162	94,126
Disposals during year	-	(152,566)	(46,616)	(264,888)	(464,070)	-
Closing accumulated amortization	644,439	53,197	18,058	339,457	1,055,151	1,384,059
Net book value of tangible capital assets	$ 128,343	$ 50,302	$ 2,306	$ 104,413	$ 285,364	$ 383,880

15. FLEXIBLE LOAN PROGRAM

In 2008, Order-in-Council 817/2007 provided for additional funding to the Saskatchewan Arts Board, including $1,150,000 for the establishment of a loan program in support of Creative Industries. The purpose of this program is to provide recoupable low-interest loans to support individual artists, arts businesses and arts organizations in developing new business opportunities or expanding existing opportunities to ensure the creation, production, promotion and dissemination of high quality and authentic cultural products.

In 2013, the Board entered into an agreement with the Ministry of Parks, Culture and Sport to repurpose $1,000,000 from the Flexible Loan Program for disbursement as grants to support creative industry projects through the Creative Industries Transition Fund, a program established for this purpose. The effective date of the agreement was April 1, 2013.

	2016	2015
Opening Cash balance	$ 150,000	$ 143,535
Proceeds		
Principal repayments	-	6,465
Interest on loans	-	-
Interest accrued on balance	-	-
Total proceeds	-	6,465
Disbursements		
Loans issued	-	-
Other costs	-	-
Creative Industries Transition Fund	-	-
Total Disbursements	-	-
Transfer to Cash – Operations	-	-
Closing Cash Balance	150,000	150,000
Loans receivable	-	-
Closing balance, Flexible Loan Program	$ 150,000	$ 150,000

There are no future payments to the Board under the Flexible Loan Program.

16. RELATED PARTY TRANSACTIONS

Included in these financial statements are transactions with various Saskatchewan Crown corporations, ministries, agencies, boards and commissions related to the Board by virtue of common control by the Government of Saskatchewan, and non-Crown corporations and enterprises subject to joint control or significant influence by the Government of Saskatchewan (collectively referred to as "related parties"). Routine operating transactions with related parties are recorded at agreed-upon exchange amounts and settled under normal trade terms. Those transactions and amounts outstanding at year-end are as follows:

		2016		2015
Revenues				
General Revenue Fund	$	**7,358,000**	$	7,158,000
Creative Saskatchewan		**47,765**		12,000
Ministry of Education		**49,500**		49,500
Ministry of Parks, Culture & Sport		**2,000**		2,300
Tourism Saskatchewan		**-**		1,500
Other – Permanent Collection fees		**25,505**		24,564
Expenses				
Conexus Arts Centre		**44,097**		44,097
Ministry of Central Services		**36,014**		35,876
SaskEnergy		**2,756**		2,389
SaskPower		**9,202**		9,874
SaskTel		**36,201**		36,219
Saskatchewan Workers' Compensation Board		**9,720**		12,893
	$	**137,990**	$	141,348

In addition, the Board pays provincial sales tax to the Ministry of Finance on all its taxable purchases. Taxes paid are recorded as part of the cost of those purchases. Other transactions with related parties and amounts due to/from them and the terms of settlement are described separately in these financial statements and the notes thereto.

17. NET FINANCIAL ASSETS

The following Net Financial Assets are designated by the Board as at March 31st:

		2016		2015
Designated:				
Flexible Loan Program (Note 15)	$	**150,000**	$	150,000
Culture on the Go		**149,999**		58,356
Michele Sereda Fund		**1,265**		1,215
Managed Funds (Note 10, 10a)		**5,009,590**		5,595,487
		5,310,854		5,805,058
Non-designated:				
Managed funds (Note 10) and other		**1,073,555**		488,184
Net Financial Assets	$	**6,384,409**	$	6,293,242

18. GRANTS

		2016		2015
Organizations				
Professional Arts Organizations	$	**3,645,272**	$	3,641,940
Symphony Development Pilot		**50,000**		-
Festivals		**771,435**		842,125
Artists				
Independent Artists		**695,000**		675,000
Indigenous Pathway Initiative		**200,000**		200,000
Scholarships		**25,000**		25,000
Projects				
Culture on the Go		**268,357**		300,000
Creative Partnerships		**420,000**		495,000
ArtsSmarts		**264,500**		300,000
Grants returned		**(76,091)**		(151,416)
	$	**6,263,473**	$	6,327,649

19. DEFERRED & UNEARNED REVENUE

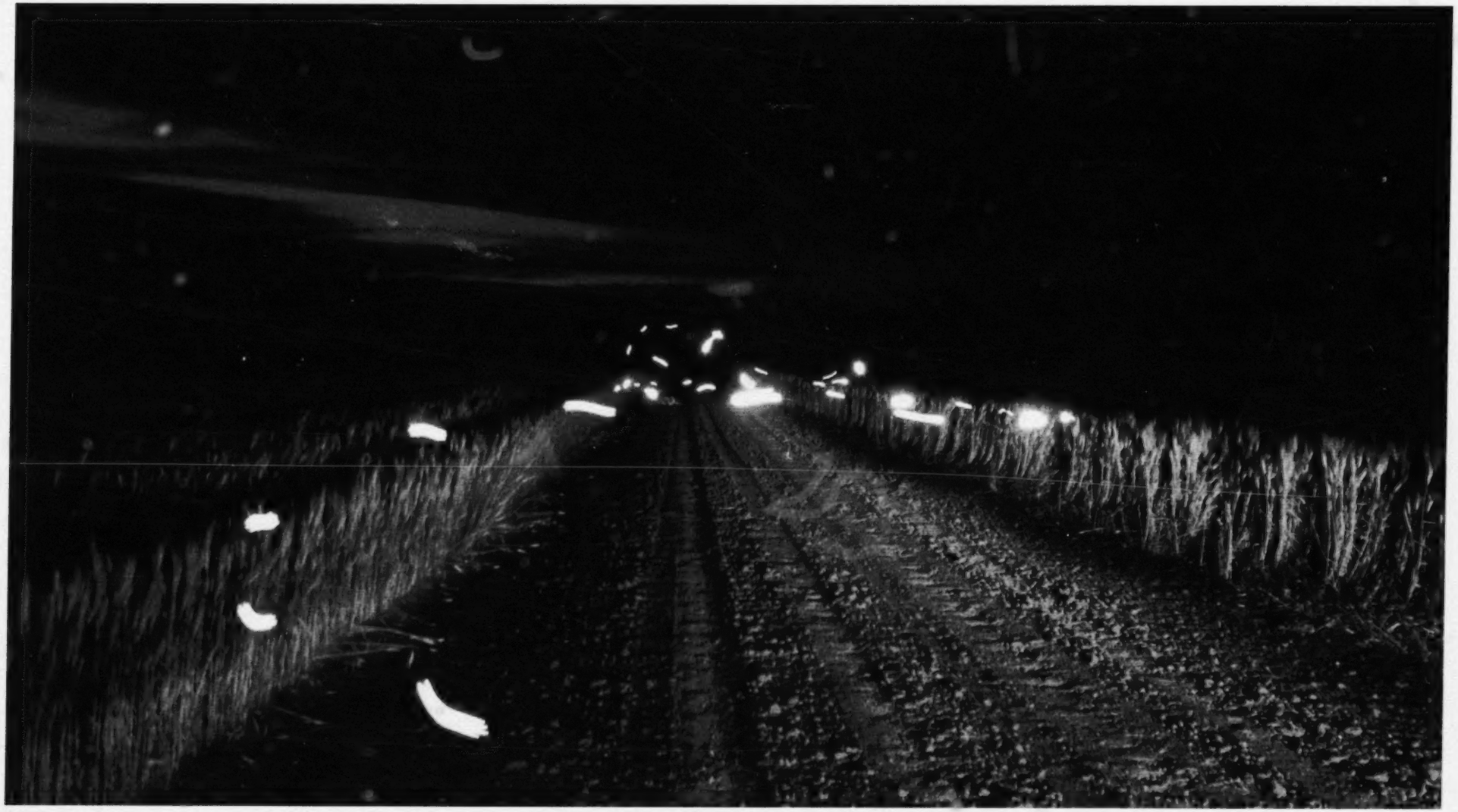
During 2007, the Board received $340,000 from Sask Sport Inc. to operate three specified programs over a ten-year period beginning April 1, 2007, using funds made available for this purpose from proceeds of the 2005 Canada Summer Games designated for Cultural legacy initiatives. During the year, $32,000 (2015: $46,000) was recorded as revenue. Other deferred revenue recorded on the Statement of Financial Position comprises payments pertaining to subsequent periods for the rental of art objects from the Permanent Collection and donations toward the Michele Sereda Fund.

20. Collective Bargaining Agreement

In 2014, the Arts Board & SGEU local 2288 concluded a collective bargaining agreement for the period October 1, 2012 – September 30, 2016.

21. Comparative Figures

Certain comparative figures have been reclassified to conform to the current year's presentation.



SASKATCHEWAN ARTS BOARD SINCE 1948

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